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THE

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DRAMATIC MIRROR



SEPTEMBER 27, 1911

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White, N. Y.

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NO. 1710

An Idle Effort

LOS ANGELES, a great and growing city, which is beginning to dispute with San Francisco the eminence in the arts and enterprise that long has distinguished the older town, seems to be having trouble with the drama. Perhaps, however, the difficulty relates to an officious supervision of the theatres there.

The city prosecutor of Los Angeles, GUY EDDY, it would seem, assumes an unusual authority over local amusements. He has procured the censoring of performances, and now has provided for the passage by the aldermanic body of an ordinance under which a committee of five persons will be appointed to censor all theatrical productions.

The members of this committee, according to the *Los Angeles Tribune*, "probably will be appointed by the Mayor, the Police Commission, a representative body from the theatres, and by local organizations." This would appear to be a rather nebulous guess, with possibilities of unsatisfying results if it should be exact. This body, when appointed, however, "will have power to cut out what they believe is offensive, salacious, or in any way disagreeable" in plays offered to the local public.

The City Prosecutor is condescending enough to give his views on the matter. "I do not think it proper," says he, "for a single person to set up his judgment of what is morally right and what is morally wrong for the whole community. It partakes too much of czarism. Of course, I have never presumed to rely solely on my own judgment, having always provided myself with a committee of representative persons whose opinions I have used as my guide. But the public doesn't understand this, and believes I am taking whatever action I do on my own unsupported judgment. It therefore is irritated by the belief that its moral standards are to be fixed by a single person. I sympathize with this attitude on the part of the public. As a matter of fact, the public is entitled to have a censoring agency which, from its constitution, gives safe assurance of being representative of public sentiment."

It would not be strange if the Los Angeles public, which is intelligent and varied in its tastes as to the drama, should be even more "irritated" when five persons are appointed to exercise the authority given by the ordinance over theatrical offerings in that city. What assurance has the public that any five persons will not make a bungle of a censorship which the whole public in large and enlightened centres always exercises in the course of its general autonomy?

Efforts at censorship of the stage along such lines can bring no good result whatever. No one person whose education, training, temperament, ideals and sympathy with normal public desires and the scope of the drama might fit him for the place of judge can be found in any community; and a multiplication of persons with "authority" in an attempt to master such a task is but a prescription for a confusion of ideas and public dissatisfaction.

The general public, or any assembled part of it, can and does censor the theatre where censorship is called for.

A Great Industry

A NEW YORK manager, HENRY B. HARRIS, has been at pains to procure details from which he has digested a series of figures that will amaze many persons not intimately acquainted with the theatrical business.

He finds that 129,406 persons nightly visit the theatres in New York, given over to the presentation of first-class plays. The total takings of the theatres located on the Island of Manhattan last year were a few dollars in excess of \$22,400,000. The amount of money invested in theatres on

the Island of Manhattan is in excess of \$17,000,000, exclusive of the ground values, the assessed valuation of which is over \$30,000,000. The stage appurtenances, seats, carpets, draperies, etc., cost over \$4,000,000. The approximate value of the theatres scattered throughout the United States is in excess of a half billion dollars. The amount of money invested yearly in the city of New York in the production of plays approximates the sum of \$5,000,000. The inhabitants of the United States spend per capita for theatrical amusement \$6.20 per year. The railroads receive for transporting theatrical companies from one city to another \$175,000 per week, during an average theatrical season of thirty weeks. Among minor matters he shows that there are seventy-one theatres in New York, the average rental of which is \$1,000 per week, based on a season of forty-two weeks. The average cost of maintenance is \$2,600 a week, which includes light, heat, stage hands, ushers, box-office men, advertising, orchestra and cleaners.

Truly this is an impressive array of facts and figures. It shows a vast field in which intelligent competition for public favor is inevitable, and in which there is little room for haphazard enterprise. In short, the business of catering to the public through the medium of the stage has developed into a great industry, in which those who most skillfully read the popular desire and measure public taste stand to win fortune, while those who proceed without clearly-defined method are certain to meet failure.

Hardly Feasible

THE venture in this city combining an elaborate eating place and a varied stage performance—the hours of enjoying which, of course, are of the night—promises to beget a movement on the part of smart restaurants to also combine a stage performance with the service of food, if rumors are to be believed. The idea runs on the ground that the restaurateurs are not pleased by an "invasion of their business" on the part of the theatre.

Of course it may be possible for proprietors of restaurants to secure licenses as amusement purveyors—it would seem that licenses should be necessary if restaurants are also to become theatres—and there is no doubt that there are plenty of performers who would gladly book a circuit of restaurants, with possibilities of return dates in the event of popularity; yet there is probably no immediate prospect of a serious competition on these lines in New York or elsewhere.

So far as theatres are concerned, there is not likely to be any further development of the idea that associates eating directly with a stage performance. Such a notion, in fact, is impossible with the regular drama, and is but an experiment in this country, on the lines of lighter and varied entertainment.

The restaurants already provide some entertainment, generally in the form of music, and there would be no objection whatever to their elaboration of the idea along lines related to a mixed bill of fare. But with many of the theatres presenting far more pretentious entertainment, the restaurants would find it difficult to retain their "audiences" during an evening after the dinner had been settled for and the usual "tips" had been disbursed.

The habit of eating in association with theatregoing seems to have developed beyond reason. Really there is no connection between gastronomy and dramatic art. In fact, too great indulgence at table dulls the senses to which the dramatic arts should appeal. The providers of things to eat in this metropolis are doing very well, even from their peculiar viewpoint. Let them be satisfied.



THE USHER



MANY of the literary lights of England in past generations have had government positions, whose emoluments have assisted the development of their genius, by banishing worry as to the "where-withal."

In this country, too, especially in older times, struggling literary genius was recognized in a material way, by the statesmen of the time, who aided it to place. Even Hawthorne was a "public servant" in a political sense, and wove his earlier romances with greater assurance, no doubt, because the fees he received as inspector of customs at Salem, Mass., enabled him to live independently of the publisher.

In England to-day genius in a literary vocation is recognized by appointive compliment which carries a monetary value, and even some of the wrecks of literature are pensioned, as they were pensioned before the recent political upheavals, which resulted in the consideration of simple old age as an excuse for governmental assistance.

Men in England who are rendered independent by their pens, look upon it as an honor to receive some recognition on the side from government. Even Mr. Walkley, the distinguished dramatic critic of the *London Times*, is assistant secretary at the London Post Office.

THE MIRROR's recent remarks on music in theatres has excited wide discussion in the press.

One or two newspapers that have commented upon the subject must have read this journal's article "on the run," for they assume that THE MIRROR advocates the abolition of bands from theatres, whereas this journal simply remarked upon the poor quality of music usually furnished, and ventured the opinion that the modern drama would be better appreciated without music than with it, in cases where music did not relate to the action.

Theatre music outside of New York must be notably good, for most of the newspapers in smaller cities cry aloud for its retention as a feature of a night at the play.

The *New York Tribune* in effect indorses THE MIRROR's contention as to music and the modern drama when it says:

The employment of an orchestra necessarily has a tendency to lengthen the waits between the acts. Ambitious conductors often consume forty or fifty minutes of an evening, and the effect of the play is weakened by intermissions planned to give him and his subordinates a chance. In the average American theatre anything which interferes with brisk action is unfortunate, for the spectators are, as a rule, kept tied down to their seats. Only a small minority goes out between the acts, for the reason that it is far more courteous as well as far more comfortable to keep one's place. The seats are usually so close together that passage in and out is an annoyance, and the facilities for lounging or refreshment are so meagre that little excuse is left for trampling over others to reach the aisle. With our customs and the audience practically confined to the auditorium, from the beginning to the end of a performance, it is desirable to have the play run off quickly and smoothly, with as brief interruptions as possible. In so far as the orchestra tends to prolong these interruptions, its activities are ill-considered and unwelcome. Con-

ditions in the average American playhouse frown upon over-leisurely performances. The play is getting to be more than ever the thing.

The theatres in which modern plays are produced, that have eliminated music, seem to find the change popular. Of course there are offerings in the theatre that magnify music to a prominent place, and these have no relation to the argument. And as for theatres in smaller cities, if their publics want a band, they are likely to get it—such as it may be.

Louis Lombard, remembered in this country years ago as a musician and a teacher, has now been settled for a long period in Trevano Castle, his domicile, at Lugano, Switzerland, where he still indulges his love for music in ways related to his ample material means.

For eleven years he has given entertainments in the Opera House of his castle, largely in the production of operas, employing a symphony orchestra which he personally leads.

On Sunday, Oct. 1, next, Mr. Lombard will give his eight hundred and forty-ninth concert, this being in honor of the American Minister to Berne and Mrs. H. S. Bontell. The programme will be made up of compositions by George H. Chadwick, Arthur Foote, Henry Hadley, Edgar Stillman-Kelley, Edward MacDowell, and by Mr. Lombard himself. This is one in a series of concerts, the programmes of which are respectively made up of compositions of one nation.

These concerts are exclusively at the expense of the Castle of Trevano. Admittance is gratis and only by personal invitation. The orchestra is composed mainly of professors from the leading royal conservatories of Italy. Travelers and tourists secure admission to the weekly concerts by previously addressing the intendant of the castle.

Viscount Dangan, son and heir of Earl Cowley, grandson of the Marquis of Abergavenny and great-grand-nephew of the Duke of Wellington, is now a chorus man at the Gaiety Theatre, London. The Lord-chorister is not twenty-one years old and, by his adoption of the stage, has alienated his powerful family.

"To Americans acquainted with the status of the chorus man in the United States it is rather interesting to watch the doorkeeper and stage hands salute the young actor as 'My Lord' and carry chairs for him during his stage waits," says a correspondent. And truly it is more than interesting.

Lord Dangan says: "This is grim necessity with me. I had a row with my father two years ago and he practically chucked me. I have to earn a living as best I can. I worked as a scene painter until Mr. Edwards gave me this job, and I am perfectly happy. The screw is 45 shillings a week—enough to keep me in economy. I like the stage—the lightness and brightness—and I mean seriously to stick to it. I feel no obligations to my family."

"The screw" is English slang for the pay or salary one receives. If this young person of title can get along on forty-five shillings a week and will assimilate, he may succeed on the stage. But he will have to drop the habit of looking for such fawning

service as that now rendered to him by the London stage hands.

They are telling a story about Gerald Griffin, who is playing in the West.

During his recent appearances in Oakland, he was on the bill with William H. Thompson, who is presenting *The Wise Rabbi*. During the most intense portion of that little play, a man fell down the entire aisle of the gallery and women screamed. For a moment there was a panic, the audience believing that there was another earthquake.

After the performance, Griffin said to Thompson, "Congratulations, Will; you are the first legit. I ever saw that could really knock 'em out of their seats!"

Kathryn M. Evans writes to THE MIRROR about the unusual consideration shown to actors playing at their Berchel Theatre, at Des Moines, Ia., by Elbert and Getchell, managers.

In each dressing room these managers have provided new wash basins with running hot and cold water, a large rug, covering the entire floor, with other comforts and conveniences.

Two shower baths, with hot and cold water, are provided, and the comfort of women players is assisted by the services of two colored maids.

Such concern for professional guests ought to inspire the actors to do their best, and no doubt it does inspire them.

The seriousness with which the German drama in Milwaukee is considered is shown by the recent incorporation there of the German Theatre Company. The company has seventy-nine stockholders, and its purpose is to maintain "an artistic and educational" venture at the Pabst Theatre.

The directors elected Ludwig Kreiss as manager, and sent him to Germany to procure the services of the best obtainable artists. He has returned with nine prominent actors, engaged to supplement a company already numbering eighteen.

In order to maintain, in Milwaukee, a stage equal in artistic achievements to the best dramatic effort in Europe, stockholders in the company have not hesitated to make rather heavy money sacrifices. And any success that the coming season may bring is the only return they expect.

Emmet Dunn Angell, a college professor and expert on municipal playgrounds, has gone into vaudeville. He is now looking for time about Chicago, his idea being to study at first hand the conditions of theatres and the classes that patronize them.

Professor Angell formerly held professorships in the University of Wisconsin, Oregon State College, and the New York State Normal School at Plattsburg, and has had charge of the municipal playground work at Boston, Worcester, and Waltham, Mass.

His vehicle for his venture into vaudeville is a mind-reading act, in which he gives a series of psychic experiments based upon scientific facts. The act is one that he has produced before college audiences and is said to be very clever.

This is certainly the most interesting attack upon two birds with one stone of late made known.



White, N. Y.

FROM THE COURT SCENE IN "THE RACK"

MORALS OF THE THEATRE

BY GEORGE POMEROY GOODALE

ON the afternoon of June 6, 1887, I heard Edwin Booth, in circumstances of unusual solemnity, speak these words:

"Like the great world itself, the theatre has its evils, but as the real world progresses to a higher condition, so, surely, does the mimic world advance."

Good men and women of the immediate present, who recognize that the theatre is become an integral part of the social structure, naturally desire to see it a self-respecting and respect-compelling institution.

It has not always been so; and, like humanity itself, it still is divided between good and evil. But if we compare our theatre with the theatre of the Restoration, for example, we shall instantly perceive that there is a cheering difference between the Twentieth and the Seventeenth centuries. During thirteen years of the Cromwell period the theatre was interdicted. When the ban was removed, and Charles and his court set their example of profligacy and unrestrained license, the dramatists in particular seemed bent on bettering their instructions. Even Dryden, the laureate, fell into the pit and befouled himself along with the Congreves, the Farquhars, the Wycherlys, the Vanbrughs and their like. True, Dryden repented, being driven thereto by the pitiless attack of Jeremy Collier in his "Short View of the Stage"; but others persisted in their shameless courses in line with popular habit.

The influence of Collier was not more powerful than it had need to be; for the writings of his time—especially those that were intended for the stage—apotheosized the vicious and ridiculed the virtuous. This condition is accounted for on the familiar theory of the pendulum swinging the other way. It was the inevitable reaction from the intolerable conditions that the Puritans had imposed. From extreme puritanism to extreme libertinism was a single leap. The moral revolution was not less radical than the political flop that landed Charles on the throne of the Stuarts.

At this disgraceful state of things the indignant and pugnacious Collier leveled his full-shotguns. The conscience of the nation was awakened. The first of the poets to recover from the shock was John Dryden.

An illustration of the tone of the controversy that went on at that time is related by the historian: Dryden explained that his Old Bachelor was a trifle he had written for his own amusement in convalescence after a severe illness.

To this Collier rejoined: "What his disease was I am not to inquire; but it must be a very ill one to be worse than the remedy."

I suggest that Congreve's penitence ought to be valuable as an example for the sinner of our own day. He lived long afterward and died in the general esteem of his countrymen. Wycherly, his one-time comrade and fellow offender, went on in his own way and ended by making of himself "a deplorable spectacle of licentious dotage."

The later glories of the English-speaking stage are familiar history. From Garrick, George Frederic Cooke and Edmund Kean in England to



GEORGE POMEROY GOODALE

the Booths, father and son, in America, we have seen the blazing of the great luminaries of the theatre. On this side from 1750, or thereabouts, until within the time remembered by living men, we were England's theatrical colony, as we had been her political dependency; but with the coming of Junius Brutus Booth, in 1821, we began to work out a measure of independence.

While we cannot yet lay claim to a national drama, we have seen many eminent native players, and we are forging ahead with encouraging speed in the product of indigenous playwrights. From Robert T. Conrad and George H. Boker; from Bronson Howard and Henry Guy Carleton, all of a time corresponding to the Victorian period in England, we have received works meet for praise. Howard, in particular, was a man of clean mind, who dealt with the social manners of his time, and gave to his plays the silken quality of his intellect, so that what he did will be remembered with pleasure and will deserve to stand as guideposts along the highway of theatrical evolution. By common consent the foremost of living American dramatists is Augustus Thomas, author of *Alabama*, *The Witching Hour*, and *As a Man Thinks*. These plays are their own messages. We do not need to multiply words in commendation of them, because they directly tend to the uplift which the stage is experiencing.

Even in France, there is more than a suspicion that the long dominant theatrical dependence on marital infidelity is giving way to better support. It is not without encouraging significance that we have made acquaintance with *Cyrano de Bergerac*, *Chantecler*, *Henri Lavedan's The Duel*

and other evidence that even in Paris—gay, glad, great, gorgeous Paris, where life is a pastime and the only reality is death—the recent theatre is beginning to be regarded as a perversion of the sweeter and saner facts of French family life.

The continuous prosperity of J. M. Barrie in England I incline to look upon as a refutation of Carlyle's sardonic charge that England's millions are "mostly fools." And one evening with *The Servant in the House* is of greater value than all the lugubrious hypocrisies of all the Aminidab Sleeks that ever raised their hands and rolled their fishy eyes in the conviction that we are "all going to the devil."

The torch lighted by *The Servant in the House* and *The Passing of the Third Floor Back* shows a still redder glow in the pretty fable of *The Blue Bird* and Josephine Peabody's exquisite treatment of the Pied Piper legend; Louis N. Parker's lovely picture of English community repose, *Pomander Walk*, Mrs. Burnett's *The Dawn of a Tomorrow*, *The House Next Door*, Mrs. Wiggs of the Cabbage Patch, Zangwill's *The Melting Pot*, George Ade's *The College Widow*, one of the happiest modern instances of real literature applied to the exposition of a theatrical theme; Alt Heidelberg, with its tender memories of school days; Ibsen's salutary *Pillars of Society*, *Rosemary*, and Mr. Parker's *Disraeli*.

The playgoer of much experience could enlarge this catalogue indefinitely; but I think it must appear that so far as the contemporaneous stage is concerned the desirable outweighs the undesirable. The unqualifiedly vicious is relatively little in evidence. The puerile and the trivial pertinaciously persists. Perhaps it has its uses. The "tired" business man must have respite from the sordid cares of life. Therefore it is obvious that the "literature" in which the felicities of the lobster palace and the Great White Way are celebrated will continue to flourish, even though Gilbert and Sullivan and the unmatched things for which they stand be relegated to the limbo of the forgotten or the despised.

The ministry of the beautiful is a fundamental duty of all the arts. To me, the beauty of all beauty is cheerfulness. If our theatrical purveyors could be convinced that their advantage lies in presenting the sunny aspects of life in their little world of fiction, the larger world of humanity must surely be the gainer. Themes that are joyous lend themselves naturally to good writing, helpful writing, rosy-cheeked writing. Plays so treated usually move with infectious expedition. Players and spectators are on good terms with each other as parties to a compact, and there is a camaraderie on the stage proper in such an atmosphere that no other agency could bring into being. To be full of the joy of living, even in artificial conditions, is to send forth a healthful influence and to make it operant in ourselves.

(Continued on page 7.)



THE MATINEE GIRL

FARCE is usually played in a loud key, with romping action. The unusual is often welcome. For these two reasons and for the third that he played the part of Jim Fessenden with keen intelligence, the performance given by Alan Pollock in *What the Doctor Ordered* was openly and warmly appreciated by the audience that sat in judgment of the new farce on the opening night. Seldom is applause injected into a scene, disturbing its action, particularly when the work that has pleased is not that of a foremost member, with a chief part in the play. But the polite audience set all precedents at naught and twice applauded the slipping, sliding, self-effacing, low voiced, careless gentlemanly no'er-do-well, as Mr. Pollock played him.

It is the fashion to ask popular actresses to write for the papers on "How I Keep Young and Beautiful." Some day an intrepid editor will make the same offer to Fritz Williams. Paunchy men with sagging cheek muscles would read avidly the ever Juveline's confessions of "How I Keep the Boyish Lines of My Figure" and "How I Keep My Lean Jaw and Avoid Puffy Cheeks." If you have ever encountered Mr. Williams walking from the Players you can anticipate those confessions. He shoots out of the doors of the placid club as though propelled by a cannon and crosses Gramercy Square at a few bounds. Thereafter his ramble is almost at the pace of the Twentieth Century Express.

5

Those gloomy folk who say, and believe, that the adoption of the stage is the death blow at domesticity, will obtain light by studying the photograph on this page. May Irwin went on the stage when she was twelve. She has been on it continuously with the exception of a year's rest, because of illness. Yet here she is pictured as the spirit of the hearth. Three generations of her family are here represented, her mother, the most youthful looking grandmother of adult children on or off the stage; her husband, his mother, the nurse of the latter who is an invalid, and Miss Irwin's two sons with her recently and satisfactorily acquired, daughter-in-law. The photograph was taken in front of Irwin Castle on Irwin Island, the estate which she has built for twenty years, and which she proposes to sell for the domestic reason that her son, Harry, being engaged in business in the metropolis, cannot spend the full Summer with his mother in the Thousand Islands. She will establish a Summer home at such distance that this son and chum may comfortably commute, enabling his mother to enjoy more of his society.

5

We have had the chorus girl as a heroine. The



MAY IRWIN AND HER FAMILY

assistant buyer in a department store has been exalted to the same state. The spinster seamstress has evolved into a romantic figure with the aid of the dramatist. Comes now the least promising of all these types, the voice at the other end of a troubous telephone wire. The hello girl has become a heroine. A splendid one, too, as Mary Nash shows her in *The Woman*. Miss Nash gives Wanda Kelly all the mannerisms of the girl on the wire, her habits of speech, her occasional maddening indifference, her proclivity to chat with other operators about her personal affairs, and her ability, whether frequently practiced or not, to hear all the intimate conversation that speeds over the quivering lines. Miss Nash exhibits a soul expansion that exceeds any tales of chest expansion ever told by athlete. She gives staggering solar plexus blows to two ancient slanders about our sex, that no woman was ever true friend to woman, and that no woman can keep a secret.

5

A few plays are epochal in their development of the characters portrayed and the characters of those who watch the portrayal. One of these was *The Charity Ball*, which, seen by a young girl I well know, taught her the unforgettable lesson of wide charity, especially to her own sex. The next in the

spiritual life of this young girl was *The Message from Mars*. No golden tongued preacher ever sent from pulpit such diamond tipped lesson of humanity as this. The next step in the unfolding of the young girl's spiritual vision came when she saw Leah Kleschna, and Mrs. Fiske illuminated for her the uncomprehended truth that anyone may be regenerated, even that most contemptible of minor culprits, a thief. *The Servant in the House* appeared on Broadway, and going in flippant mood, more intent upon her new evening coat than the theme, she watched the rebuilding of a household on the new foundation of finer ideals. Two years ago *The Third Floor Back* taught her how near daily commonplace human life is to the divine. And the last word spoken to her consciousness of growth is *Passers-By*, teaching in new and absorbing guise, the lives of the lesser and lowlier half.

5

It requires no guessing to have vision of Rabbi Landman in his Philadelphia studio, writing furiously *The Man of Honor*, to teach his parishioners in an evening what he had not been able in half a lifetime to convey to them, and in a theatre where they would go instead of in a place of worship where they wouldn't, the tremendous lesson of the responsibility of parents.

The play leads up the narrow mountain path of argument to the pinnacle, which is the weak boy's defiance of his father: "You brought me into the world. Who is to blame for what I am? You are. Who reared me, brought me up? You did. The fault of what I am is yours."

And the marvel of the play is that Rabbi Landman actually made a father realize the truth of this. It is a play for young parents, for would be parents, and for sidestepping fathers.

5

The first night audience of *The Woman* at the Republic Theatre made such a demonstration as I had not seen before in a life time of theatre going. Applause brought one actor after the other bowing to the footlights, then all the company, then all the male players, then the two women. All the company made their grateful obeisance, then the author. And still the audience clamored. Cries of "Belasco!" followed each other from all the corners, from the middle of the house and the boxes. The curtain rose upon the company and fell, rose and fell again. William de Mille appeared, and in serious manner, contrasting with his boyish pleasure in the reception given to his play, he said:

"Mr. Belasco is most grateful for your kindness, but he has asked me to tell you that there is a reason



MAY IRWIN AT HOME: STARTING FROM HER BOAT LANDING, ON IRWIN ISLAND, FOR A MOTOR-BOAT TRIP

why he feels he cannot appear before you tonight, a reason which he feels you will understand."

And a hush fell upon the storm of applause. Every pair of eyes was directed to the stage box, which had always been occupied by Mr. Belasco's family at other first nights, and which was to-night filled by strangers. A great pitying thought wave poured out of the crowded theatre and broke upon the grave in the Union Hill cemetery, where Gussie Belasco Elliott has rested since the blooming of last June's roses.

38

Claxton Wilstach has joined that theatrical colony of which Rose Stahl and Frank Keenan are the centres at Laurelton, on Long Island. Mr. Wilstach is setting out his own vines and before the first snow falls on the just and unjust managers, he will abide beneath his own new roost, a proud commuter.

39

Hear ye! Hear ye! Hear ye! All female persons weighing more than one hundred and forty pounds! An actress, returned from Carlsbad, brings the glad tidings of a new and easy cure for obesity.

"Live for two days a week on milk."

That is all. Drink all the milk you want, as often as you wish, but nothing beside. The remaining five days, sisters who enjoy the pleasures of the table,

you may eat as much as you like of whatever you like. Truly glad tidings of great joy for the overweights.

39

Virginia Harned leads in the popular hostess contest at Rye. So enamored is the former Iris of country life, that she will remain at Wistaria Lodge until the new year. Her energy and ambition, she says, are amply satisfied at present by preserving fruits for winter consumption. She intends sending her five hundred jars of wild grape jam to the country fair.

39

Returning voyagers gossip pleasantly also of beautiful Belle Harper still remembered as one of the most radiant figures in the Chinese Honeymoon. Miss Harper, now Mrs. Hughes, and widowed, is living in Paris. This autumn will begin for her the resumption of singing lessons.

39

Daniel Frohman has none of the superstitions of the profession, but John Findlay, for seventeen years one of the Lyceum family, tells this story:

It was Mr. Findlay who, as the jester in *The Proud Prince*, uttered the first line spoken on the stage of the present Lyceum Theatre.

"Don't you think," suggested actor to manager, "that the opening line, 'The devil take the day,' is a bit inauspicious? Suppose I say instead 'the devil take the heat.'"

"Oh, no. Not at all," returned the manager. "It is of no consequence." The rehearsal continued without further interruption.

Ten minutes before going on that evening Mr. Findlay received over his shoulder in the first entrance the whispered instructions from the Governor:

"Perhaps, after all, you might change the line a little, just for this one evening."

39

Christine Blessing paid last summer a visit to the land of Prossart and Sorma to draw inspiration at German dramatic shrines for American application.

Returning voyagers, to Europe, who attended the Theatrical Garden Party at the Botanic Gardens, say that that most serious actor, Arthur Bourchier, was the barker at the gates of the dog show. Rechristened by himself, "Bowowwcher," he made many appropriate rebacks, in the midst of which he said:

"I once had a dog that was so gentlemanly and intelligent that we used to dine together at a restaurant. I provided the dinner and he provided the whines."

THE MATINEE GIRL.

MORALS OF THE THEATRE

(Continued from page 5.)

The philosophy of that uncheerful maker of plays, Henrik Ibsen, is the philosophy of unhappiness—which is a poor thing to swear by. Sudermann is another stage preacher of like precept and practice.

I wish we might all be possessed of the optimism of the pious old lady who thought that total depravity would do very well if we could only live up to it.

We have heard much of the problem play as a reforming influence, but our American life is reasonably close to the line of the normal, and it were better to intrust our playwrights with the office of good cheer and healthful laughter than lay upon them the responsibility of cleaning out our sewers and hunting our polecats. The ministry of the beautiful is a fundamental duty of all the arts.

An exquisite statue once stood in the market place of an Italian city. It represented a Greek slave girl. A peculiarity of it was that it was well dressed by the sculptor—tidy, modestly neat, and altogether an inspiration to pleasure of the purest kind.

A ragged, uncombed little street girl, coming across the statue in her play, stopped and gazed at it in admiration. It captivated her. She gazed long and lovingly. Moved by a sudden impulse while thus gazing and loving, she ran home to wash her face and dress her hair. Another day she stopped again before the statue and got another new idea. Next day her tattered clothes were washed and mended. Each time she looked at the statue she perceived in it some new beauty, and soon utterly transformed herself into an image of beauty.

Kindred influences are at work in the theatre, where, happily, we may discern much that is beautiful and refining. For my part, the beauty of all beauty is cheerfulness. There is a kind of beauty in tears, of course; but a radiant smile is both medicine and beauty.

We know how happiness radiates to its surroundings from the man or woman that is charged with it—the Mark Tapley kind, which is inherent, exuberant, independent of conditions. That is the sort of morality we need in the theatres.

Geo P. Goodale

THE STAGE BIRTHDAY CALENDAR



WILTON LACKAYE

September 27.

CHARLES HARBURY, who appeared last spring with Mrs. Fiske in *Mrs. Bumpstead-Leigh*.

HARRY BURKHARDT, well-known as a stock leading man and remembered hereabouts for his work with Otis Skinner in *The Honor of the Family*.

GUY NICHOLS, who is generally to be found in one of Liebler and Co.'s attractions.

September 28.

LENA ASHWELL, who has appeared here in *The Shulamite*, *Mrs. Dane's Defence*, *The Undercurrent*, and *Judith Zaraine*, and who is now touring the British provinces in *Madame X* and other plays.

MILTON NORIES, of *The Phoenix*, *From Sire to Son* and *For Revenue Only* fame, now vastly popular with our vaudeville patrons, in which field he has flourished, along with Mrs. Nobles, for the past fifteen years.

PEDRO DE CORDOBA, who appeared with the New Theatre co. in *Antony and Cleopatra*, *Strife*, *The Nigger*, *The School for Scandal*, *Twelfth Night*, *Sister Beatrice*, *The Winter's Tale*, *The Merry Wives of Windsor*, *Old Heidelberg*, *Vanity Fair*, *The Piper*, and *The Arrow Maker*, and who this season will appear under the management of the Shuberts.

GILDA VARESI, inimitable in *Salvation Nell* and to reappear this season with Mrs. Fiske in *The New Marriage*.

KATE DOUGLAS WIGGIN, whose story, *Rebecca of Sunnybrook Farm*, has proven a decided success in stage form.

WILLIAM GLASER, who appears from time to time in the support of his sister, Lulu Glaser.

TOM TERRISS, son of the late William Terriss, has appeared in America in various musical productions, such as *The Telephone Girl* and *The Medal* and *the Maid*.

September 29.

PAULA EDWARDES, formerly successful in *The Belle of New York*, *The Runaway Girl*, *The Great Ruby*, *A Royal Rogue*, *San Toy*, *The Show Girl*, and *The Defender*, then later as star of *Winsome Winnie* and *Princess Beggar*,

but who only appears at infrequent intervals these days in vaudeville.

JAMES NEILL, the pioneer stock company manager in America, of Giffen-Neill fame, and at present stage director of the Belasco Stock, Los Angeles.

ALICE COBURN, who is announced as a member of the Drama Players, the new organization, with headquarters in Chicago, of which Donald Robertson is to be the chief moving spirit.

WILLIAM RAYMOND SILL, the courteous and affable, formerly dramatic critic upon the New York *Evening World*, and for some time past the personal representative of Lew M. Fields.

JOSEPH MACK, who is playing the role of Emile in *The Girl in the Taxi*, Eastern co.

September 30.

WILTON LACKAYE, who seems to be industriously searching for an acceptable successor to *The Battle*, for apparently *The Stranger*, which he brought out last spring, has been found wanting.

JUSTIN HUNTLEY McCARTHY, whose *If I Were King* and *The Proud Prince* met with hearty approval at the hands of our theatregoers, and whose latest play, *The O'Flynn*, is slated for a production in this country this season, under William A. Brady's direction.

HERMANN SUDERMANN, the distinguished German dramatist, at least five of whose plays have been produced in America, these being *Magda*, *The Joy of Living*, *The Battle of the Butterflies*, *The Fires of St. John*, and *John the Baptist*

October 1.

SUZANNE SANTJE, recalled in the Daly and Mansfield companies, as well as in many stock organizations, and who has not appeared on the stage since the season of 1905-06, when she starred through the South in *Sowing the Wind*.

JACK GARDNER, popular in the musical comedy field, such as *The Belle of Mayfair*, *The Talk of New York*, and *The Yankee Prince*, and who is now in his second season as leading man in *Madame Sherry*.

LOTTIE BAINS, who used to play children's parts with Richard Mansfield, later appeared for a long time in *Lost River*, and these days well-known as an actress of ingenue

roles in stock, late with the Orpheum co., Philadelphia.

MYRON B. RICE, of the once successful producing firm of Smythe and Rice, who brought out *My Friend from India* and *The Man from Mexico*.

October 2.



NORA BAYES

FLORENCE NASH, who is recalled hereabouts in *The Boys of Co. B*, *Algeria*, *The Pied Piper*, *Miss Hook of Holland*, and *The Lily*, and who last season was in *Sweet Sixteen*, while these days she is leading woman with Thomas W. Ross in *An Everyday Man*.

EMILY ANN WELLMAN, now beginning her fourth season as chief support to Louis Mann.

GEORGE ALISON, who as a stock leading man enjoys an enviable reputation in many cities, chiefly in Chicago and Portland, Ore., last summer in Indianapolis, and now in his second season with the Crescent Stock, Brooklyn.

VIOLET MERSEYEAU, for some time identified with the role of Flora in *The Clansman*, and who originated Clara Belle Simpson in *Rebecca*, of *Sunnybrook Farm*, in which she continues.

October 3.

NORA BAYES, who has popularized many a song in her day, for years a leading light in vaudeville and now, in company with her husband, Jack Norworth, starring in *Little Miss Fix-It*.

ELEANORA DUSE, the incomparable, who has made three starring tours of this country, the last in 1906, and who, so rumor has it, may soon re-appear in our midst, an event to be devoutly wished.

BONNY HARRINGTON, who used to play one of the obstreperous youngsters in *Foxy Grandpa*, with Joseph Hart and Carrie De Mar, but who these days plays juvenile and light comedy roles.

FRANCIS BENDRASS, for the past two seasons a member of the Sothern-Marlowe organization.

MAURICE SAMURIA, author of *The Conflict*, which was produced at the Garden Theatre in March, 1909, with a cast headed by Robert Drouet and Helen Robertson.

JOHNSON BAINSON.

PERSONAL

DONNELLY.—To the long list of players whom Liebler and Company have elevated to stardom, the name of Dorothy Donnelly, has been added. The first vehicle for the new star will be a comedy by Edward Sheldon, author of *The Nigger*, written for Miss Donnelly, called *Princess Zim Zim*. It is the tale of a Coney Island snake-charmer. Miss Donnelly was born in New York City, and is one of a family distinguished in stage affairs, her parents being Thomas Lester Donnelly, formerly manager of the Grand Opera House, New York, and Sally Williams, the well-known character actress. After the Convent education, Miss Donnelly began her stage career the season of 1897-98, appearing on tour with Donnelly and Girard in *My Friend from India*. In the fall of 1898, she joined the Donnelly Stock, at the Murray Hill Theatre, with which she remained three consecutive years, working her way up from comparatively small roles into leading parts. She has appeared as Madame Alvarez in *Soldier of Fortune*, in roles with Arnold Daly in *Candida* and *The Man of Destiny*, in Ibsen's *When We Dead Awake*, *The Little Grey Lady*, *The Lion and the Mouse*, and *The Sins of Society*. Miss Donnelly's most recent success was in *Madame X*.

MACLAREN.—Of the men supporting George Arliss, Ian MacLaren heads the list. His *Hamlet* was declared by some London critics to have been one of the best of the many seen in the English metropolis in recent years. He has played both *Young Marlowe* and *Tony Lumpkin* in *She Stoops to Conquer*, and both *Charles Surface* and *Sir Peter Teazle* in *The School for Scandal*. For several years he has been leading man for Miss Horniman's company in Manchester. He last starred in *Man and Superman*. Mr. MacLaren and Mr. Arliss were professional associates in England.

HICKS.—Seymour Hicks finished his African engagement in the Empire Theatre, Johannesburg, and has just returned to England, to appear at the Coliseum in *After the Honeymoon*. This is a musical play in one act, in which Valli Valli will sing the soprano role. While Mr. Hicks is amusing his many admirers in London, Ellaline Terriss, his wife, will tour through Natal, Rhodesia, and Cape Colony a few weeks longer. Upon returning to London, she will play *The Slum Angel*, which was written by Mr. Hicks. Mr. Hicks is one of those volatile persons who is continually rousing dissent as well as approval. The conservatives usually look askance at his vigorous assertions.

CRAWLEY.—Constance Crawley is an English tragedienne as yet little known in America, but if worth and ability are to count in things theatrical, she will one day be acclaimed by everybody here. Her experience on the stage began with Sir Herbert Beerbohm Tree at His Majesty's Theatre, London. During the Boer War she was the only one to give dramatic performances in South Africa. These were under the patronage of her half-cousin, Lord Kitchener. Miss Crawley played *Everyman* in America, under the management of Charles Frohman and Ben Greet. The first American productions of Bjornson's *Beyond Human Power* and Maeterlinck's *Pelleas and Melisande* were made by her. The press throughout the West has been universal in lauding her work as among the greatest of artists. She opened her season this year in St. John, New Brunswick, and has the support of a London company, including Arthur Maude, her stage director. The repertoire is noteworthy, because of the unique plays offered for the first time in America. The *Romances* by Edmund Howland, *A Florentine Tragedy* by Oscar Wilde, and *Francesca da Rimini* by Gabriele d'Annunzio are the novelties, and *The Taming of the Shrew*, *Romeo and Juliet* and *As You Like It* are the older classics. Miss Crawley is the possessor of a rare poetic nature, spirituality, and a voice of wonderful range and beauty.

NO CHILDREN IN KENTUCKY.

Children under sixteen years of age will not be permitted to appear on the stage in vaudeville or other theatre offerings in Kentucky. Notice was served on J. M. Perkins, manager of the Capital Theatre, Frankfort, by Pat Filburn, State Labor Inspector, to that effect on Sept. 19. Mr. Filburn says that the law against child labor will be strictly enforced, and he has copies of a decision handed down in the Louisville, Ky., courts, sustaining him in his contention. He will serve a like notice on all managers of vaudeville and other theatres in every town and city in Kentucky.

SECURE THE REIS CIRCUIT.

Klaw and Erlanger have acquired the Reis circuit of theatres. The particular circuit in question has been in an unprosperous condition for the last year because of lack of attractions. The owners of the circuit have decided that more first-class productions must be booked in the smaller towns.

NEW MANAGERS' ASSOCIATION FORMED.

The razing of Madison Square Garden, slated to begin on Feb. 5, 1912, will leave the American metropolis without a home for circuses, Wild West shows, horse shows, military tournaments, athletic games, bicycle races, sportsmen's shows with indoor trap shooting and ensemble scenic effects as adjuncts, trade shows, philanthropic fairs, mass meetings and star pugilistic encounters.

Stephen M. Van Allen of Jamaica, L. I., manager of the Sportsmen's Show of 1911 at Madison Square Garden, with William J. Poth and other associates, is engineering a project to build a new arena and exposition building as large as Madison Square Garden, properly constructed and with a better location. Five sites are under consideration, but their location are not divulged now for real estate reasons.

A meeting of promoters and managers of shows and all events which in the past have been tenants of Madison Square Garden, was held on Sept. 20, for the solution of the financial problem involved in the enterprise. Acceptances of the invitations to attend the meeting were made by about every manager of importance in the fields indicated.

At the meeting an organization entitled the Ex-



DOROTHY DONNELLY

hibition Managers' Association was formed. The association was founded to find means to interest capital in the erection of a new show arena to take the place of the Garden. Henry R. Sutphen, of the Motor Boat Show, was elected temporary president; E. E. Haskell, of the Real Estate Show, temporary secretary, and James O. Hyde, of the Horse Show; Stephen M. Van Allen, of the Sportsmen's Show, and G. McClurg, of the Land and Irrigation Show, a committee of ways and means.

Other shows whose managers signified their willingness to join the new organization were the Cement, Business, Poultry, Household, Electric, and American Institute. The next meeting will be held on Sept. 27.

MRS. FISKE RETURNS.

Mrs. Fiske returned from her holiday in the Adirondacks last week to begin rehearsals of *The New Marriage*. Langdon Mitchell's comedy, at the Lyceum Theatre. Harrison Grey Fiske has completed the company to support Mrs. Fiske. It includes Joseph Kilgour, Shelley Hull, Douglas Paterson, T. Tama-moto, J. T. Chaille, John T. Burke, Gladys Hanson, Hattie Russell, Elisabeth Fagan, Helena van Brugh, Gilda Varesi, Edwalyne O'Connell, Anne Bradley.

THE DRAMATIC MIRROR

Will Occupy New Business Offices and Editorial Rooms

AT

No. 145 West Forty-fifth Street

(The Forty-fifth Street Exchange)

ON SEPTEMBER 28

INCOMERS OF NOTE.

Gustav Amberg, director of the Irving Place Theatre, landed last Tuesday on the *Kaiser Wilhelm der Grosse*.

Lilla Ormond, the young American prima donna, has arrived from Europe. She will sing in concert under the management of R. E. Johnston, and at the Music Festival in Bangor, Me.

Among the passengers who landed from the *Lusitania*, Sept. 16, were Reginald de Koven and Adele Ritchie.

Edna Holland, daughter of E. M. Holland, arrived from England last week, accompanied by her mother and her brother, Joseph Holland, who is a violinist. Miss Holland was at the New Theatre last year, and this year will be under the management of Winthrop Ames.

Brander-Matthews returned from Europe last Friday on the *Celtic*.

Louis Canepa, conductor of the Irving Place Theatre Orchestra, arrived on the *Lusitania*, Monday. Arthur Wolfson was another passenger.

A SHIP OF THE DESERT.

In traveling from Topeka to Atchison, Kan., on Sept. 10, the company playing *Billy* had an experience more pleasing in retrospect than in actuality. Because of washouts, the company was sent over the Rock Island Road, but they did not escape the water. About a mile out of Bendena—wherever that is—the train was marooned in a lake temporarily formed by the enthusiastic deluge, and there wasn't so much as a sea cracker on board. Better than that, however, there was a hero, Dale Deveroux, who converted himself into a mermaid and swam back to land—it wasn't dry, but it was land—and loaded himself with rations for his starving comrades. After that, even Atchison looked like a haven in paradise to the mariners.

MAPLE VILLA FARM.

Pictures of Maple Villa Farm, to which Al. G. Fields has recently retired on account of his health, have been issued in pamphlet form, and a most attractive little book they make. Over the wide fields, the well kept buildings, the quiet streams, the shaded lanes, and the sunny pasture slopes, there lies an air of repose and tranquillity even in the photographs that inspires one with the certainty that this is a real home.

MARION ESCAPES DEATH PENALTY.

The State Board of Pardons at Harrisburg, Pa., last week recommended that the sentence of death imposed upon George L. Marion, the actor, convicted of murdering his wife at Wilkesbarre, be commuted to imprisonment for life. He was to have been hanged on Sept. 28. The plea was made that Marion was insane at the time he committed the crime.

EVERYWIFE TO CONTINUE.

Judge Noyes, of the United States Circuit Court, has denied the motion of Florenz Ziegfeld, Jr., for a preliminary injunction restraining Joseph Hart, Clayton White and Percy G. Williams from producing the sketch *Everywife* in vaudeville. The court contended that the complainant had not shown that his rights to the sketch preceded the defendants.

IRVING PLACE FUTURES.

The Irving Place Theatre will open Oct. 1 with Henry Bender and a Vienna Musical Company of forty people. He will be followed by Mrs. Padek and a Hungarian opera company, who in turn will be succeeded by Ernst von Possart, the German tragedian.

REFLECTIONS.

William A. Brady has decided to open the regular season at the Playhouse Monday, Oct. 30, with *The Earth*, by James Bernard Fagan, to be followed by Shakespeare's *Much Ado About Nothing*, which was revived in Detroit last week. These two productions will start the subscription series of ten plays to be presented during the New York stay of Grace George and the Playhouse company, which includes Allan Aynesworth, Lyn Harding, Jane Corcoran and other players.

Mme. Schumann-Heink has just been decorated by the Grand Duke of Hesse with the gold order of Arts and Sciences. This is the ninth time the contralto has been decorated in her career.

Mrs. Eva French, character actress at the Lois Theatre in Seattle, Wash., celebrated the twenty-first anniversary of her Seattle debut as an actress Sept. 15.

William A. Brady went to Detroit last week to supervise the final rehearsals of *Much Ado About Nothing*, in which Grace George opened in that city last Thursday.



White, N. Y.

A. G. Andrews

Julian Royce

Ernest Lawford

"Baby" Davis

Louise Rutter

Richard Bennett

AS SEEN IN "THE PASSERS-BY" AT THE CRITERION

Samuel Burns Succeeds in Making Little Peter Smile

LONDON LETTER.

The Aldwych at Auction—The Great Name—The Mousme—The Perplexed Husband—The Hope—New Plays—Pauline Chase in Man and Superman.

LONDON, Sept. 16.—The Aldwych Theatre, one of the newest and most attractive in London, is to be sold at auction on Sept. 22. It was opened by Charles Frohman on Dec. 23, 1905, with *Bluebell in Fairyland*, and Marie Dressler was the lessee in 1900.

Klaw and Erlanger will produce the perennial *Ben Hur*, at the Royal, on April 6. An elaborate production will be attempted, which will rival its original appearance at the Drury Lane in 1901. Later it will be taken on its first tour through the English provinces. J. C. Williamson has also contracted for it in Australia.

The Great Name which was played by Charles Hawtrey, on Sept. 7, is also being done in the United States this year. It is a musical drama, or at least tells the story of a musician, although rather different from *The Concert*. John Harcourt, a composer of popular music, assisted his old friend, Robert Brand, to get a hearing for his symphony by posing as the composer until the symphony wins approval on its own merits. Then Harcourt graciously handed the laurels over to Brand. Although John Harcourt is rather a new sort of role for Mr. Hawtrey, he played it with ease and distinction. James Hearn gave his best endeavors to the part of Robert Brand, and Arthur Playfair was amusing as Isaac Manhard, a Jewish music publisher. Ronald Squier impersonated the librettist with animation, playing opposite the pretty part of Senta Brand, as depicted by Enid Leslie, Lydia Bilbrooke, as Stephanie Julius, received the attentions of Charles Hawtrey with romantic sincerity, and Dorothy Thomas played Clara Brand effectively. Others in the cast were Charles B. Vaughan, Sydney Sherwood, Henri Laurent, Edgar B. Payne, Lionel Williams, Frank Stoney, Charles E. Vernon, Noel Coward, Mona Harrison, Violet Graham, Hilda Moon, and Mary Rorke. For a curtain raiser *A Sentimental Cuse* was performed by Mona Harrison, Gerald Ames, C. B. Vaughan, Frank Stoney, Charles E. Vernon, and Herbert Druse. This was at the Prince of Wales' Theatre.

The Shaftesbury Theatre opened on Sept. 9 with *The Mousme*, the book by Alexander Thompson and

Robert Courtneidge, the music by Lionel Monckton and Howard Talbot, the lyrics by Arthur Wimperis and Percy Greenbank. Although not so delightful as *The Arcadians* which preceded it, *The Mousme* is charming in colors, in movement, and in sound. The plot narrates the tribulations caused by Captain Yamaki who wants to make love to Miyo Ko San and to O Hana San, both of whom have bestowed their hearts elsewhere. One of the girls is the daughter of the Japanese general, the other is an attendant

in the temple. Of course Yamaki was foiled and the two girls after various adventures were happily annexed to their respective military beaux. Wistaria and cherry blossoms grew in great profusion over the scenery, to the joy of spectators, who lamented with the Japanese when the earthquake shook the tea houses to pieces. Cicely Hamilton sang and danced many an encore, and Harry Welchman roused admiration in more hearts than that of Miss Hamilton. Florence Smithson soared into the lofty vocal altitude that made her famous in *The Arcadians*. Dan Rolyat did some superlative fortune telling, George Hester provided comedy, Harry Ray gave a nimble dance, and Ada Blanche assisted materially in the comic passages. Nelson Keys was also in the cast.

The Perplexed Husband, by Alfred Sutro, was produced on Sept. 12, at Wyndham's Theatre. The husband was Thomas Pelling, whose business cares were negligible beside his worry over his wife's infatuation for a deceptive exponent of intellectual emancipation. A sister rescued him from domestic bankruptcy, by urging him to find a feminine ally who will excite the jealousy of the wife. All happens more or less as arranged, for the siren carries the charlatan away under the wife's eyes, and the chastened lady is only too glad to have a husband to fall back upon. Exceptionally good acting gave considerable brilliancy to the wit of Mr. Sutro. Gerald du Maurier was in the title role.

On Sept. 14, *The Hope* was produced at Drury Lane. This is the annual melodrama, written by Cecil Raleigh, and staged by Henry Hamilton. An exciting race and a spectacular earthquake are the features which are designed to catch the popular fancy, and there seems to be every indication that they have fulfilled their mission. *The Hope* doubtless will live up to the reputation established by predecessors.

Two new plays go on to-night, *La Mariage de Mlle. Beulemans* at the Globe, and *Married by Degrees* at the Court. The cast of the latter consists of Mrs. Russ Whyte, Maud Hoffman, J. D. Beveridge, Kenneth Douglas, Pollie Emery, Dorothy Hammond, Clifton Alderson, Rudge Harding, Mabel Knowles, Anne Gaston, James Ford. *Married by Degrees*, which is by A. P. Sinnett, is preceded by H. A. Saintbury's *Moonshine*.

Pauline Chase has been announced for a revival of *Man and Superman* with Robert Loraine on Sept. 26. She will play this role until the annual engagement of *Peter Pan* on Christmas Night, at the Duke of York's Theatre.

JASPER.



PAULINE CHASE



PLAYS OF THE WEEK



REPUBLIC—THE WOMAN.

Drama in three acts by William G. de Mille. Produced on Sept. 19, by David Belasco.

The Hon. Jim Blake.....John W. Cope
Harold Vorburgh.....Edwin Holt
The Hon. Mark Robertson.....Edwin Holt
The Hon. Matthew Standish.....Cuyler Hastings
John Van Dyke.....Carlton Macy
The Hon. Miss Grace.....Stephen Fitzpatrick
The Hon. Tim Neigan.....William Holden
Wanda Kelly.....Mary Nash

Love, politics, and Belasco have been judiciously mingled to produce another play of striking theatrical effectiveness; and the greatest of these is—who shall say? At a random guess, one may take Mr. de Mille's word for it when he generously surrendered the laurel to David Belasco. Between them, Mr. de Mille and Mr. Belasco have evolved a plot susceptible of brilliant treatment if not distinguished by probability.

On the eve of the end of a fierce political combat over the Mullins Bill in Congress, the Hon. Jim Blake, manipulator of the party machine, discovered that his dreaded rival, Matthew Standish, whose great political asset was personal integrity, had a weak spot in his past—an affair with a woman. To unearth her name was the task before the boss, who craftily figured that Standish would warn her as soon as he heard of the rumor. Consequently Blake hastened to inform Standish, who fell into the trap by telephoning. As the operator declined to tell the number to Blake, he submitted her to a cruel cross-examination. Meanwhile, she and the audience learned that the woman was none other than Blake's daughter Grace, the wife of the Honorable Mark Robertson. She presently arrived on the scene and was warned by Standish and the girl, Wanda Kelly, of the impending disclosure. Standish refused to give up his political fight to shield her, and the machine relentlessly pushed on their inquiries despite the remonstrances of Wanda Kelly who refused their bribe, of Grace Robertson who feared disgrace, of Matthew Standish who plead for mercy, and of Tom Blake who loved Wanda. The truth was finally ferreted out by Ralph Van Dyke, and crushed by his own boomerang, Jim Blake and Mark Robertson left the field to their antagonist.

The plot is a skilfully devised bit of mechanism that fits snugly and runs as easily as an English bicycle. The mechanics of the play are so perfect that it makes the action seem almost actual instead of invented—almost, not quite. Such a narrative necessitates keen, incisive action, and prohibits delicacy or finesse, despite the rather complicated intrigue. In this case the action is strictly concerned with developing the political plot, except for one sentimental scene and a few interpolated bits of hotel lobby life in the first act. The final lines, however, bark back to romance again in the usual Belasco style.

Mr. Belasco's wonderful instinct for selecting from life the interesting items that lend themselves to theatrical use, has produced a first act which in its photographic reality, can stand beside anything the stage has ever seen in this country. For example, Wanda Kelly never leaves her little enclosure through the entire act, and she is kept busy with complete naturalness even when she is not taking part in the plot.

Balance of cast makes it extremely difficult to rank any one actor above his confreres. It was all on a high level of intelligence and care without being inspired. Mary Nash played with great discrimination, especially in comedy episodes, but did not make a very sympathetic character out of Wanda. The tear stained role of the penitent Magdalene fell to Jane Peyton, whose sobs made one feel distinctly uncomfortable.

The other seven parts were all for men of a very masculine type, and that fact contributed materially to the rough force that pervades the drama. Cuyler Hastings did the most striking bit of the evening when he fought in his mind the despair which Blake's threat brought him. On the other hand, one expects a little more internal fire and less composure from an insouciant like Standish. John W. Cope assumed consistently a drawl which sounded like an affectation calculated to impress his constituents. Little improvement could be made in Edwin Holt's impersonation of Robertson, particularly in his scenes with Grace. Harold Vorburgh played with spirit and grace, and declined for rectitude with sincerity and animation. Carlton Macy gave the impression of absolute assurance which instantly wins the confidence of the audience. Stephen Fitzpatrick and William Holden filled in two smaller roles successfully.

Aside from the juvenile lovers, the characters are not a very estimable lot—tricky, selfish, shifty. Jim Blake's sophistical defence of graft and his cynical tribute to the public are about the most exasperating

doctrines that have ever been promulgated in the theatre, and people exist, no doubt, who think that Jim Blake has conclusively proved his point. When they are preaching such pernicious twaddle, the public is indebted to Mr. de Mille for not making them personally more attractive characters.

LYCEUM—THE ARAB.

Drama in four acts, by Edgar Selwyn. Produced on Sept. 20, by Henry B. Harris.

Mahmout Aseer.....Anthony Andre
Selim.....Victor Bonnot
Kynam Pasha.....Edward B. Mawson
Sheikha.....Thomas Adams
A Barber.....Joseph Kieber
A Peasant.....Tom Aason
Robert Cruikshanks.....Walter Wilson
Mary Hilbert.....Edna Baker
Myra.....Ethel Von Waldron
A Mendicant.....Charles De Forest
Dr. Hilbert.....James Cagney
Hossein.....Sam Russell
Jamil Abdullah Asam.....Edgar Selwyn
Abdullah.....Joseph Hawley
Water Seller.....Abraham Boror
Ibrahim.....E. Fernande
Druse.....Virginia Rankin
Kosa.....Ellesse Percy
Mona.....Gerard Gardner
Saray.....Jack Percy
Minna.....Dorothy Rankin
Janee.....Harry McCullion
Muusina.....George Atiles

The first of the impending Arabian plays to alight in our midst is of a nature to rouse interest in itself and in its successors. Edgar Selwyn's offering takes its place among the picturesque elementary dramas, for so far as the unstaged product is concerned, it tells a simple story of the broad emotions without any attempt at character study, except possibly for the Bedouin hero.

Jamil Abdullah Asam, heir to a dreaded sheik in the hills of Shem, descended upon a Syrian village with the intention of exterminating the Christians, according to the diplomatic plan of its governor, Kynam Pasha, who had dismissed the governmental guard to leave the field clear for this pleasing diversion. Meeting Mary Hilbert, who was her father's chief aid in the American mission, Jamil turned Christian for the fifth time in his ingenuous career to fall in love with her. The governor, angered by this unexpected development, craftily threw suspicion upon Jamil, who nevertheless saved the Armenian children and the Hilberts from the trap set by Kynam. When Mary departed with her father, he went back to govern his nomadic people, cheered by her promise to return soon to his land—presumably with matrimonial intentions.

Strictly speaking, *The Arab* is not a melodrama, because all the events are consistently prepared for, and the element of chance is reduced to a minimum. Hyper-dramatic effects are obtained, however, by the rumble of an off-stage up-rising, and by the gunplay of the governor who shoots Jamil. The thrills are somewhat ameliorated by the moderate pace at which the action is played. Plausibility is strained severely in the first act, when Dr. Hilbert permits Jamil to address his daughter as a suitor, for a missionary would never try the dangerous experiment of exposing a Bedouin to ridicule, even if his own taste did not forbid such an indignity.

Stylistically, Mr. Selwyn has utilized the Oriental brilliance in a series of quaint and pleasing pictures—the Syrian bazaar, with its kaleidoscopic colors and continuous clatter, the mission yard by day and night against the sunlit or moonlit hills, and the interior of the mission with brown walls and sombre rugs. Costumes of equal richness of tint complete the very satisfactory staging of *The Arab*.

The only acting of moment was that of the author, Edgar Selwyn, in an engaging impersonation of "the best dragoman in the world"—to quote from his own modest announcement. The childlike simplicity of outlook upon the world, the child's ingenuity in asking disconcerting questions, the boastfulness of the accomplished dragoman, the submissiveness of the lover, the dignity of the sheik—all these qualities go to make up a pleasing and somewhat complex characterization. Thanks to Mr. Selwyn's personality, the various traits are blended smoothly into a consistent delineation.

Others in the cast, although competent, do nothing for which they will be particularly remembered or which many others could not do as well. Edna Baker, the youthful leading woman, has not yet emerged from the saccharine, amateur stage. Consequently the interest centers in the stage pictures and in Mr. Selwyn's acting, both of which have every appearance of naturalness as well as grace and beauty.

ASTOR—WHAT THE DOCTOR ORDERED.

Comedy in three acts, by A. E. Thomas. Produced on Sept. 20, by Wagenhals and Kemper.

John Carr.....	Fritz Williams.....
James Fessenden.....	Allan Pollock.....
Dr. Edison.....	William McVay.....
Daisy Carr.....	Virginia Hammond.....
Mrs. Samuel Carr.....	Kate Meek.....
Mrs. Emery.....	Mabel Bert.....
Sally Fisher.....	Anne Meredith.....
Jenny.....	Katherine Bayard Bell.....

Almost anything in which a human hand takes a part is not so bad but that it might be worse, and not so good but that it might be better. This is particularly true of *What the Doctor Ordered*. A. E. Thomas has embroidered an old, old plot with at least one new situation, and several new episodes. The new situation shows two of that dread tribe, mothers-in-law, supporting not their own children, but their children's matrimonial mates in a family fracas.

The unfortunate squabble started when the young husband let the door slam behind him, and his wife said, "Oh, John!" Just what her tone of voice was, seems open to dispute, as John and Daisy did not recall it alike. At any rate, the rift in the lute widened from day to day, until the two arrived at the painful stage, where neither would speak to the other. This occurred after Dr. Edison had advised John to go his wife one better when she had her next tantrum, and after the two had demolished a set of china between them, as a result. Then John moved over to the blue room, not choosing to share his apartment with a lady with whom he was not on speaking terms. Meantime Daisy was jealous of Sally Fisher, and John was jealous of James Fessenden. John pretended to have a terrible cough and Daisy feigned a sprained ankle, and each ordered the doctor for the other. Finally John decided to leave the house, and Daisy decided she would do the same, and both packed their bags. A scare over the baby's health at last knocked the foolishness out of them, and Daisy helped John move back from the blue room to his former abode. There the play ended.

A. E. Thomas was justified in thinking that the position of the mothers-in-law possessed dramatic possibilities. In addition to that, the moving scene, along with the exchange of compliments by way of a blackboard, has the saving grace of novelty, although much of the accompanying business ranks as low comedy. As much is true of the family dinner which culminated in smashing the china, and of the rehearsal, during which Daisy and James rioted through the Apache dance, while John and Sally shrieked their lines from the love scene. Then the matter of the diamonds for Daisy's birthday was cleverly worked out. In a word, the comedy can show plenty of originality of incident, and enough keenness of repartee, although the fundamental idea of conjugal infelicity has been worn by so much use that it positively slides on its own polish.

The chief fault of the presentation seems to be that, barring Fritz Williams and possibly Kate Meek, none of the cast possesses the instinct for comedy. What they do fail of being funny, because it doesn't look spontaneous—a rather grave deficiency when one wants to laugh spontaneously. Virginia Hammond's laugh is as hollow as a gourd, and her tears are as dry as Sahara; they are scarcely counterbalanced by her ability to throw plates, raiment, and fits. The asinine Englishman may have been funny once upon a time, but his tricks as Allen Pollock performs them can be and have been stated by over much repetition. Mabel Bert has the inherent spirit and expression of gentility, not of comedy, just as surely as Anne Meredith also was not intended by Providence to exploit frisky wit. Her alertness of expression and attitude, however, would prove of value if she were cast in a role in which they could be utilized.

On the other hand, William McVay, in his brief role, showed considerable aptitude for the sort of thing he was called upon to do. Kate Meek, the mother-in-law who rarely allowed herself the luxury of interfering in other people's affairs, carried through her chief scene creditably. At some other times she broadened the role more than was necessary, usually by her pronunciation. Although he had one or two rather lachrymose passages for a comedian, Fritz Williams played consistently, spiritedly, and resourcefully. His romantic scenes were less interesting than his comedy.

If red-headed ladies and black-browed gentlemen, inevitably act like the Carrs after marriage, it is well that the matter shall be aired, and it is unfortunate that the airing could not be entrusted to actors who, though perhaps no more talented, are more suited to this work. As it is, however, the audience laughed heartily at many scenes.

COHAN'S—THE LITTLE MILLIONAIRE.

Musical farce in three acts, by George M. Cohan.
Produced by George M. Cohan on Sept. 25.

Henry Spooner	Jerry J. Cohan
Robert Spooner	George M. Cohan
George Russell	George Parsons
Bill Costigan	Tom Lewis
Roscoe Handover	Sydney Jarvis
Danny Wheeler	Earl Benham
Edward Plumber	Donald Crisp
Rudolph Starter at the Beaux Art	Donald Crisp
Mrs. Prescott	William Ford
Goldie Gray	Helen F. Cohan
Bertha Burnham	Lila Rhodes
Miss Primmer	Julia Ralph
Mary	Josephine Whittell
Policeman	Maud Allan
Page Boy	Amy Mortimer
	Dore Rogers
	Charles W. Well

The perennial George M. Cohan, surrounded by the rest of the royal family and the numerous entourage of a musical production, returned to the boards of his own theatre in a melange that defies classification according to any ordinary code. The Little Millionaire may most safely be called a Cohan show. Everybody in the United States, and a few of the illuminati beyond our borders, will understand what that means, and to others it doesn't matter. It consists of Cohan music, Cohan dialogue, Cohan dancing, Cohan settings, Cohan cleverly, and all the Cohan effects that have served to advertise their inventor from Atlantic to Pacific.

Most of the story occurs in the second act, which is not interrupted by music. Henry Spooner and his son Robert both engaged themselves to be married, and each consented to the match of the other in order to fulfill the conditions imposed upon them by the former Mrs. Spooner, who left them their money. Bill Costigan, a wine agent, did his best to break up the match between Robert and Goldie Gray, because he thought her a mercenary girl in search of alimony. Henry Spooner's choice turned out to be the ex-wife of this same Costigan, who decided to remarry Berdina Busby. Henry finally consoled himself with Goldie's aunt, Mrs. Prescott. Other characters rambled on and off in a very businesslike, although an equally irrelevant, style, among them being a secretary, George Russell, and two conspirators bent on dirty work, Roscoe Handover and Bertha Burnham.

To a confused mind groping for a peg upon which to hang remarks, the presiding genius of the affair first presents himself. Mr. Cohan danced with his customary agility, which has ever been his chief claim to fame as an entertainer. He recited his songs in the same way that has sent audiences into ecstasies almost from time immemorial. He dashed about, snapping out his rapid-fire lines as pertly as of yore. He was simply the vivacious George M. Cohan. Some people like him, and some don't, and a reconciliation of opinions is never to be hoped for.

His father and his mother were greeted with a friendly welcome, and proceeded to make themselves at home, adding an unconscious grace to their scenes as they did so.

Much of the smart dialogue was served by Tom Lewis in the role of the persistent Costigan. He could not open his mouth without eliciting a volley of laughter from the audience, and certainly he performed with a consistency that made him as funny at the end as he was at the beginning. Costigan's "Birdie," played by Julia Ralph, would have been susceptible to humorous treatment at greater length if the exigencies of musical interruptions in the third act had not forbidden. At any rate Miss Ralph played her two scenes with successful spirit.

Sydney Jarvis and Josephine Whittell, aside from their two songs, had little to do. Their first number, "We Do the Dirty Work," was really the cleverest of the play, and they proved themselves fully capable of making it count. In the other, "Oh, You Wonderful Girl!" Mr. Jarvis rather overdid himself in his lyric explosiveness, but Miss Whittell improved vocally over the earlier song.

In some ways Earl Benham gave the most interesting vocal exhibition of the evening in "Come with Me to My Bungalow" and "The Musical Moon." Although his voice lacks the smoothness and fineness that charm the ear, he has a certain refreshing and youthful sincerity and clear precision that are far more difficult to cultivate. It may be added that he is not in the best school for cultivating the qualities he lacks.

George Parsons made a palpable hit with "New Yorkers," for he was thoroughly imbued with the vigor that characterizes the Cohan comedies. Moreover, he has an agreeable voice and sang with assurance that pleases.

Lila Rhodes was Mr. Cohan's dancing mate, and she was most felicitously chosen. Her lithe and airy grace made her a delightful picture, with the assistance of some very pretty costumes.

The noisy music, for which Mr. Cohan is celebrated, wound through all sorts of variations in the first and third acts, and it was all encored so vigorously that one number can hardly be said to have surpassed the rest in popularity. The flag song, the ensembles, the sentimental ballads, the topical song, the military drill, and the eccentric dances, they all

were there—just like the beasts and the birds at the animal fair.

Settings were equally striking, including a pretty reproduction of the Astor roof-garden. Herdina's comments on the color scheme in the second act were justified—to state it mildly. Animation is the keyword there, as elsewhere throughout the production, for of such is the clattery, chatty Cohan comedy.

FOLIES BERGERE—A LA BROADWAY.

Satirical burlesque in one act by William Le Baron, Harold Orlob, and M. H. Hollins. Produced on Sept. 22, by Henry B. Harris and Jesse L. Lasky.

John Morris	James Bradbury
Archie Mann	Will Phillips
Fitzhugh St. Clair	Hayden Clifford
Tom Jackson	Agostino Bac
Jim Jamb	James Cook
Nick O'Teene	John Lorenz
Smith	Earl Mountain
Mrs. Morris	Octavia Broske
Polly Morris	Rae Morris
Dorothy Morris	Mae Thompson
	Mae West

The new offering at the Folies Bergere consists of three parts: The first is an elaborated version of *Hello, Paris!* which was produced some time ago; the second is a new burlesque called *A la Broadway*; the third is a miscellaneous program, including Jean Marcel's Living Models, Rappo Sisters, Russian Dancers, Weston, Fields and Carroll, Billy Gould and Florence Geneva, Mlle. Bianca, Carter De Haven, and Eight Berlin Madcaps.

The burlesque satirizes musical comedy in general by converting the usual love affair into a melodic narrative, because this is the only way to make a love affair end happily. It is embellished with numerous songs and dances and with considerable wit. The idea, however, is not utilized to the best advantage, and the performance won only a modicum of approval.

THE FRIARS' AMBITIOUS TOUR.

Definite arrangements have been concluded for the forthcoming coast to coast tour to be made by the Friars Club next Spring and known, as was the one made last May, as the Friars' Club Frolic. The itinerary planned by the committee, which is headed by A. L. Erlanger, the general director of the enterprise, has been under consideration for the past two months and now that it has been passed upon by the officials of the various railroads, who are to carry the organization across the continent, it is in shape to be announced. Including the orchestra, the entire organization will consist of about 115 members, who will make the tour by a special train to be furnished by the Pennsylvania Railroad Company, and which will consist of six compartment cars, two dining cars, one baggage car and one combination or club car. The latter will contain for the comfort and convenience of the travelling members, a barber shop, baths, telephone services at all cities visited, valet service and any other convenience that may be necessary. At all stops special ticker service giving baseball returns and other news will be connected with this car.

After an initial performance in New York, the organization will proceed to Atlantic City, Philadelphia, Baltimore, Pittsburgh, Cleveland, Cincinnati, St. Louis, Kansas City, Omaha, Denver, Salt Lake City, Los Angeles, San Francisco, Oakland, Portland, Seattle, Spokane, Butte, Minneapolis, Chicago, Detroit, Toronto, Buffalo, Rochester, Boston, Providence and probably to New York for a return engagement. The tour will cover 8,768 miles. The cost of the special train, including about 9,000 meals to be served en route, will be \$37,529. The itinerary may be changed to include a performance in Chicago on the way to the Coast and another in the same city on the company's return.

The committee in charge of next year's Frolic will be the same as that which handled the tour given in May of the present year. As already stated, A. L. Erlanger will be the general director, and the others on the committee will be George M. Cohan, Sam H. Harris, William Collier, Julian Eltinge, Emmet Corrigan, Raymond Hitchcock, George (Honey Boy) Evans, Jerry J. Cohan, Fred Niblo, Richard Carle, Lew Dockstader, Jerome Siegel, George W. Sammis, Tom Lewis, Harry Kelly, Louis Mann, Samuel Forrest, R. H. Burnside, Charles Gebest and Jean Schwartz.

This will be the first time in the history of theatricals that such a tour has ever been arranged, but the committee have studied the matter thoroughly and feel certain that it can be made with little inconvenience to the members of the organization, and that a substantial profit can be realized and placed to the credit of the Building Fund of the Club.

SHUBERTS REDUCE CAPITAL.

The Shubert Theatrical Company, of New York, on Monday certified to the Secretary of State that it had decreased the capital stock from \$1,500,000 to \$1,000,000, and that the whole amount of the ascertained debt and liability of the company is \$800,775.02. The certificate is signed by Lee Shubert, Jacob J. Shubert, George B. Cox, and Joseph L. Rhinock.

SCOTCH ACTORS IN A SCOTCH PLAY.

The Scotch company that is to present *When Bunty Pulls the Strings*, under the direction of the Shuberts, this season, arrived in New York on Monday from Glasgow. The company consists of Molly Pearson, who played the slavey here in *The Passing of the Third Floor Back*, and the Misses Cadell, Sington, Nybloc, and Davidson, and Messrs. Gullan, Ingleton, Beresford, Joxone, and Sanderson Moffatt. Sanderson Moffatt is a brother of Graham Moffatt, author of the play, who is also acting in the piece at the Haymarket, London. The company will open out of town next Monday and later come to New York.

GEORGE EDWARD SUES FOR ROYALTY.

George Edwardes, manager of the *Gayety Theatre*, London, has brought suit in the Supreme Court of New York against Daisy Andrews, formerly a London play broker, but now living in this city, for \$2,504 for unpaid royalties. Edwardes says that Miss Andrews sold a play for him to the French Authors' Society, and that as his representative she collected the royalties, which she failed to turn over to him.

GOSSIP OF THE TOWN.

Mrs. Jerry Cohan has announced the engagement of her niece, Lila Rhodes, to Charles King. Miss Rhodes is ingenue in George M. Cohan's *The Little Millionaire*, and Mr. King is of the vaudeville team of Brice and King. The wedding is planned for February.

Georgia du Bois, a prominent society girl of Seattle, Wash., has gone on the vaudeville stage under the management of Alexander Pantages. Miss du Bois is a violinist.

Annette Kellerman is considering an offer from a Broadway manager to star in a piece specially written for her, in which she will have an opportunity to do her swimming and diving act.

Eddie Foy made his first appearance in a new musical comedy, *Over the River*, at Powers Theatre, Grand Rapids, Mich., Monday night. *Over the River* is produced by Charles Dillingham and F. Ziegfeld, Jr. Mr. Foy appears in prison stripes in the second act, which shows the interior of the penitentiary at Blackwell's Island, New York.

Lew Fields' production of *The Never Homes* had its first performance at Harmanus Bleecker Hall, Albany, on Monday night. The book is by Glen MacDonough, the music by Baldwin Sloane, the lyrics by Ray Goetz, and the scenery by Arthur Voaglia. *The Never Homes* will go to the Broadway Theatre, New York, next Saturday evening.

Fritzi Scheff began her season under the Shuberts' management Monday evening at the Providence Opera House in *The Duchess*, a new comic opera by Victor Herbert.

Liebler and Company announce that Madame Simone will open in *The Thief* at Daly's Oct. 9.

Tim Murphy, this season, produces two more original comedies, continuing his unique record during nearly twenty years as a star of not having played any other than American characters in American comedies by American authors. Among the authors who have written for Mr. Murphy are: Charles H. Hoyt, Henry Guy Carlton, Paul Winstach, the Rev. Cyrus Townsend Brady, Frank G. Dom, Frederick Paulding, E. H. Rose, Martha Morton, and a member of the United States diplomatic service who refused to permit his name to be published.

Mme. Emma Juch, the grand opera soprano, has been granted a divorce from her husband, Francis L. Wellman. The decree was obtained in Paris during July. They were married in 1894.

Olive Oliver has left *The Grain of Dust*, and will again be seen as Veronica in *The Piper*.

Felix Edwardes is here from London. He will stage several new musical comedies for the Messrs. Shubert.

William Faversham has a new play by Edward Knoblauch, called *The Discovery of America*, which he plans to produce after the tour in *The Faun*.

Mrs. Leslie Carter's convalescence is not as rapid as was hoped for, and her manager, John Cort, has cancelled six weeks of Mrs. Carter's bookings. It is now expected that she will open at Louisville on Nov. 6.

Winthrop Ames, former director of the New Theatre, sailed for Europe, Tuesday.

Junie McCree, the actor and playwright, is ill at the Bellevue Hospital, from a nervous breakdown.

Sir Arthur Conan Doyle has announced his conversion to home rule.

Alfred L. Seligman, president of the Young Men's Symphony Orchestra, announces that opportunity will be given to young and talented musicians to play the best orchestral music, under competent conductorship, and that aspiring soloists may be accompanied by the orchestra free of charge. The tenth season opens Oct. 15 at 52 East Forty-first Street, under the direction of Arnold Volpe.



PROFESSIONAL DOINGS

George N. Leary, last year in *The Hostess*, is playing Walter in *Brady's Western Company* of *Mother*, which opened Sept. 24 in Milwaukee.

David Howell Lindsay is playing Jules Desbien in the company of *The Wolf*, now playing in Maine.

George W. Young, husband of Mme. Nordica, has been sued by Dr. Emanuel Baruch to give an account of all financial transactions carried on by Mr. Young for the complainant. The banker, says the complaint, guaranteed in a written contract to insure Dr. Baruch against loss in all investments made with his money.

Christie MacDonald, playing last week at the Montauk Theatre, Brooklyn, was kept from the performance of *The Spring Maid*, Wednesday afternoon, by the breaking of an axle of her automobile. The accident happened after noon in New Jersey, ten miles from New Brunswick, and Miss MacDonald had to walk several miles to reach a phone, and by that time the second act was on. Elsie Rowan played the part of the Spring Maid.

To commemorate the 275th performance of *The Pink Lady*, which will occur at the New Amsterdam Theatre on Saturday afternoon, Oct. 7, a *Pink Lady* hand-bag souvenir matinee will be given.

Marie and Norris Pendleton, of the Quaker Girl Company are sisters of Eleanor Pendleton Keam, whose recent marriage attracted much attention.

The box for the first night of the Winter Garden auctioned off by Gaby Deslys at the Casino Friday afternoon, was bought by William Morris for \$250.

The fifth anniversary of the opening of the Astor Theatre was celebrated last Friday.

Going to a local actor, Elmer Barbeau, deputy sheriff of Vancouver, Wash., had himself made up as a drug fiend, and thus painted, acted the part in C. F. Fecker's store last week, and obtained evidence on which Fecker was arrested, charged with selling liquor without a prescription and morphine without a proper label.

Joe Robinson Haywood has returned to the city from a pleasant Summer with her mother in Cleveland, O., where she played with the Tully Marshall Stock Company.

Dr. Alexander J. McIvor-Tyndall, of London, England, is booked for an engagement at Carnegie Lyceum Sunday evening, Oct. 1, and will take up the subject, "Spirit Communication." Dr. McIvor-Tyndall does not claim to be a spiritulist or a theosophist, but does claim that the phenomena of what science terms "the subliminal self" are not only facts, but that they are provable beyond the shadow of a doubt. So certain is he of this, that he is backed by an offer of \$5,000 which the society of which

he is president, stands ready to give to any person who can disprove the facts of telepathy, thought transference, psychometry, clairvoyance, and the various manifestations of an invisible force which acts in and through the organism of the human consciousness.

Adel Oswald, vaudeville artist, was operated upon successfully for tumor of the brain last Thursday, at Columbia Hospital, Milwaukee, Wis.

Emma Dunn has closed her season in vaudeville, and is resting at Milford, Conn.

Agnes Quinn, of Tacoma, Wash., will appear at the Metropolitan Opera House this season under the name of Agnes Berry.

Clever Conkey opened at the Gaiety Theatre, Indianapolis, last week.

Harry M. Price opened Sept. 18 in Toronto, playing with Gertrude Elliott in Belasco.

The new theatre on Forty-eighth Street will be known as the Longacre. H. H. Frazee is at the head of the enterprise.

Lydia Loponkowa and Alexander Voinine, two of the principal Russian dancers who appeared at the Winter Garden at Gertrude Hoffmann's Saison des Ballets Russes, left the company at Minneapolis last Tuesday. The rest of the organization continued.

Mordkin and his Russian dancers, numbering fifty, more or less, is here at last, and the company has begun rehearsals on the Metropolitan Opera House roof.

Hadi Nassar, agent for Sie Hassan Ben Ali, sailed on the *Oriental* for Gibraltar to arrange to bring over twenty-five Arabs to take part in Liebman and Company's production of *The Garden of Allah*.

Gus A. Forbes terminated his annual summer engagement at the Lyceum Theatre, Duluth, Minn., recently, in Eugene Walter's *The Wolf*, the eleventh play presented. After a three weeks' vacation spent on his ranch in Calgary, Alta., he will return to Duluth and will start his winter season at the Lyceum Theatre, there, Oct. 1.

Lawrence Dunbar has left the hospital after a severe attack of typhoid fever, and is spending a few weeks in the Catskills to recuperate, after which he will rejoin the Prospect Theatre Stock company.

Joseph Reticker has been engaged by Mr. Phillips of the Lyceum Theatre, Brooklyn, to succeed E. Crystie.

Horace V. Noble and wife (Terese Lorraine), having just returned from the Coast with H. E. Pierce and company's ranch comedy, in Wyoming, have signed for the coming season with the Forbes Stock Lyceum Theatre, Duluth, under the management of C. A. Marshall and Company.

Oscar Hammerstein has engaged an Eng-

lish chorus for his new opera house in London, instead of the usual French and Italian choruses.

Tim Murphy has begun his season in *The New Code*, which he will use until the new year, when he is to produce a new modern comedy by Paul Winstach, author of the spectacular dramatic version of *Thais*.

Belle D'Arcy, played fifty-six continuous weeks with the Keith Stock at Portland, Me.

Lea Remondé opened in the comedy playlet, *Mrs. Dolan's Dream*, in Davenport, Ia., on Sept. 10. The company comprises Miss Remondé, Claudia White, and Earl Crooke.

A. H. McKechnie, formerly manager of the Chicago office of *The Player*, has resigned, his place being taken by his former assistant, Harry Rose. Mr. McKechnie has entered the International Press service.

Dempsey Wren, six feet nine, was refused admission last week to the United States army because of his extreme height. He has been engaged to play the bodyguard of the heroine in *The Littlest Rebel*.

The Forty-fourth Street apartment of George Fawcett, who plays the Police Commissioner in *A Gentleman of Leisure* at the Globe Theatre, was entered on the night of Sept. 17, but nothing of value was taken.

A benefit at the Garden Theatre in Buffalo on Sept. 17 for the family of Patrolman Schaeffer, brought over \$1,000 to the fund.

Cy Whittaker's Place, a dramatization by Rev. William E. Danforth of Joseph C. Lincoln's novel, will be played first in the Eastern cities before going to Chicago.

Baker and Castle are organizing a new company of *The Goose Girl*, to open on Oct. 12.

Mabel McKinley, in private life known as Mrs. Baer, has been sued for \$2,000 on behalf of Abraham Shultz, aged sixteen, who was struck by her automobile on Fifth Avenue, Aug. 18.

Madame Simone's chauffeur, Gabriel Calderon, reached New York a day in advance of the actress, so as to have everything in readiness for her comfort.

An auction sale of seats for the first night of the Winter Garden was held at the Casino Theatre Friday afternoon. The auctioneers were Gaby Deslys, Maud Raymond, Kate Elinore, Flora Zabelle, Dorothy Jordan, Elsa Ryan, Eva Davenport, Lydia Barry, Robert Warwick, and Charles Bigelow.

Lorraine Frost, who last year played the role of Emma Jane in *Rebecca of Sunnybrook Farm*, and who was to have been in the company at the opening of the season, on Oct. 2, in Chicago, is ill with typhoid fever at her home in New York city.

Walter Dale played the part of Pietro in *The Climax* for the six hundredth time during his engagement at Fitchburg, Mass., on Sept. 6. This is the record for this role.

A decree of divorce has been granted to Mrs. C. Howard Acker, of New York, from her husband, who is appearing on the Pacific Coast in *The New Leader*. Mrs. Acker is given entire custody of a daughter sixteen years old.

Edward Greenwood, at one time the "tattooed man" of Barnum and Bailey's Circus, was sentenced to a year in prison for larceny by Judge Foster in the General Sessions Court, last Thursday.

Grace Bryan opened Aug. 14 at Saginaw, Mich., as *Virginia Carvel*, in *The Crisis*, under the management of U. S. Butterfield.

Louis A. Disbrow and Oza Waldrop invited members of the Motor Racing Drivers' Association to attend the performance of *Speed* at the Comedy Theatre last Wednesday night. Among other Vanderbilt Cup racers, Ralph de Palma, Ray Harroun, Harry Grant, Robert Burman, George Robertson, Len Zengel, and Ralph Mulford belonged to the association.

Agnes Elliot Scott, now with Robert Mantell, was formerly a professional singer. Her contralto voice won her admiration from many musical critics.

A troupe of Spanish dancers, Los Malaguitas, are here and open to-night at the Winter Garden.

Sarah Shubert, sister of Lee Shubert, was married on the evening of Sept. 20 at Delmonico's, to Edward Davidow, a manufacturer.

Admiral Ching of the Chinese navy, accompanied by Commander Cooper of the United States Navy and Chaplain and Mrs. Fleming, attended the performance of *The Kiss Waltz* at the Casino last Thursday night.

About two hundred clergymen have accepted an invitation to attend the performance of *A Man of Honor* at Weber's Theatre, this afternoon.

Forty convicts from the Colorado State Penitentiary attended a performance at the Broadway Theatre, Denver, Colo., last Thursday.

Roselle Knott will return to the stage after a long absence. Miss Knott created the role of Lydia in *Quo Vadis*, since when she has appeared in many productions, touring in Dorothy Vernon of Haddon Hall and *The Duchess of Dantzig*. *Allegro Sit-by-the-Fire* was another popular play in which this actress appeared.

The Professional Woman's League will give a progressive encore to-morrow (Thursday) afternoon with Susanne McKee Lee in the chair.

ENGAGEMENTS

Ann Warrington will replace Julia Hanquette in *The Fatted Calf*.

The Three Methven Sisters, singers from the West, have been engaged to support Eddie Foy in his much rechristened play which is now known as *Over the River*.

Lyn Harding is leading man with Grace George in *Much Ado About Nothing*.

Lawrence D'Orsay, who began his tour in *The Earl of Pawtucket* on Sept. 18 in Poughkeepsie, N. Y., has the following supporting company: Katherine Eunice, Louise Susanne Rusholme, J. H. Carville, John Alder, Leonard Ide, Ernest A. Elton, Robert W. Smiley, John Taylor, Erving Gillick, Lewis E. Parmenter, Harry Driscoll, and G. F. Stewart.

Fred G. Latham has taken charge of the rehearsals of *The Enchantress*, by Victor Herbert, in which Kitty Gordon will be seen on Broadway next month, at the New York Theatre.

Victor Morley will be under the management of Joseph M. Gaites this season.

Florence L. Flandreux, just graduated from a high school in the Bronx, is going with the *Naughty Mariette* company.

The Southern Stock company, which opens in Columbus, O., on Sept. 25, consists of Augustus Phillips, Alice Riker, Lois Howell, Mr. and Mrs. Harry Stubbs, Frederick Webber, Charles White, Martin Garwood, Huribut Shem, and Mr. and Mrs. Warsaw Poland.

C. A. Quintard has engaged John E. Hines, Herman Frenger, Samuel Newton, Jr., Evelyn Lehman, Erdine Cowlishan, and Grace Sage for the Hertense Nielsen company.

The company of *Billy* playing in the Middle West under the direction of the Shuberts includes Frank G. King, Dale Deveraux, Jr., Albert G. Bruce, Walford Wilson, George Ash, H. D. Brainard, Frank King, Jr., Gladys Wayne, Maud Folsom, Mrs. Mattie Perkins, Beth Merrell, and Chic Per-

kins. Chester A. Taylor is the business manager.

The Coburn Minstrels are made up of J. A. Coburn, Charles Gano, Leslie D. Berry, Billy Burke, Tom Post, Jack Lynch, Sonnie Dinkins, Gov. Morris, Allen Settle, Justin J. McCarthy, Hyman Goodwin, Lester Lucas, L. E. Gould, Carl Cameron, Ben Ward, Eli Wort, George Brandman, Harry Nock, Charles M. Wood, Alexander Johnson, John Nicholson, Kush Brothers, J. B. Tennant, L. C. Cook, George Morris, Billy Tennant, Jack Vantine, Henry Whitman, Dan Martin.

Werba and Luescher announce the complete cast of their new *Spring Maid* company as follows: Alizzi Hajes, Leo Stark, George Leon Moore, Jack Rafael, Vincent Sullivan, Dorothy Maynard, Dorothy Le Mar, Ralph Newman, Tillie Salinger, H. A. Barrows, Earle Craddock, and Albert Williams. Miss Orpha Hewes will head the ballet as premiere danseuse. The entire company will number nearly 100 people including the orchestra.

Beatrice von Brunner, a favorite young actress with patrons of Daly's in London, goes to the Whitney Theatre to play Ursula, the ingenue role in the forthcoming musical comedy, *The Spring Maid*. F. C. Whitney is personally superintending rehearsals of the piece.

The Old Homestead company, with William Lawrence in the role of Uncle Josh, opened its twenty-sixth season, under the management of Franklin Thompson, in Norristown, Pa. The company includes besides Mr. Lawrence, Thomas J. Fitzpatrick, Frederic Lyon, J. B. Calkins, Willard McKechnie, James Morris, William Vaughan, Hardie Meakin, J. J. Monroe, Frank S. Bagge, Harry Mack, James Finnegan, Eileen O'Malley, Dorothy Antel, Lillian Stone, Mrs. Emma Chase, and Vera Faust. J. K. Vane is manager and A. K. Hall is in advance. J. B. Earley is leader of the orchestra.

Rehearsals of *Don*, in which Winthrop Ames will present William Courtenay and a notable company, are now in progress. Mr. Courtenay will open his tour at Columbus, O., on Oct. 5. Don was one of the principal offerings in the repertoire of the New Theatre company and will be seen on the road for the first time, except in the few cities where it was presented by the New Theatre company during its brief tour. In the company will be Mrs. Harriet Otis Dillionbaugh, Alfred Fisher, Zeffie Tilbury, Blanche Yurka, John Clulow, Selma Hall, Jessie Glendinning, and Reginald Barlow. The comedy is being staged by George Foster Platt, Mr. Ames's general stage director.

Grace May Lamkin has replaced Minnie Dupree as Kate Grayson, the wife, in *The Real Thing* at Maxine Elliott's.

Winthrop Ames has announced the company for *The Piper* as follows: Edith Wynne Mathison, William Raymond, Albert Easdale, Warren Conlan, William Barry, Robert McWade, Sr., Robert Fisher, Stewart Baird, Herbert Waite, Russell Reid, John Todd, Francis Verdi, Olive Oliver, Bernice Golden, Edna Holland, Mary Doyle, Eleanor Davis, Leonie Flugrath, John Davis, Madeline Fairbanks, Frances Dwight and Marion Fairbanks.

The company for *Partners* will include Frederick Burton, May Buckley, William Harrigan, Mildred Morris, Charles H. Bradshaw, Robert Craig, Gladys Murray, Henry Weaver, Isabel Goodwin, M. J. McQuarrie, and Virginia Russell. The play is founded on E. P. Roe's novel, "He Fell in Love with His Wife."

Margaret Crawford an American contralto, who was with Henry Savage's English opera company, has signed a two year's contract 1912-13, with the Stadt Theatre, at Mainz, Germany. Miss Crawford returns to this country Sept. 25, to fill engagements here.

Jane Cowl, Charles Stevenson, De Witt C. Jennings, George Backus, Charles Burbridge, George Wright, Jr., and Mary Barry, of the *Swanee River Company*, which opened in Reading, Pa., Aug. 30, includes Joseph Wright, W. H. Shulterworth, J. R. Lorraine, George Denton, Harry Finke, Allen St. John, Ida La Croix, Harriet Willard, Winona Bridges, and the Wang Doodie Quartet of Colored Singers.

of the original company, and Orme Caldara, who will be featured in the role of Wilbur Emerson, Frederick N. Strong, Edward J. Norris, Frederick Rommey, Harry Eversett, Lillian Cathcart, Frances Anderson and Ethel Jennings make up the cast for the company that will begin its season in Charles Klein's *The Gamblers*, at the Majestic Theatre, Boston, on Oct. 2.

Frederick Wallace has been engaged as stage manager with Walker Whiteside.

Hedwig Reicher has been engaged as leading woman with the New Theatre of Chicago, conducted under the auspices of the Drama League of that city. Sheldon Lewis, who was a former member of this company several years since, has been re-engaged for the ensuing season.

Alice Nielsen, who has been singing throughout Europe since her departure from the Boston Opera Company last season, will make her first appearance at the Worcester Musical Festival, the latter part of this month. She is to be a member of the Metropolitan Grand Opera Company this year.

Henry B. Harris has purchased the rights to Marion Fairfax's new play, *The Talker*, in which her husband, Tully Marshall, will play the leading male role.

Supporting Mme. Nazimova in *The Other Mary* are Brandon Tynan, Malcolm Williams, Henry Stephenson, Lucia Moore and Grace Reals.

The Western Company of *The House Next Door* comprises William V. Mong, Allen Mathis, Grace Hale, Helen Gillingwater, Rufus Perry, Lester Howard, Charles Berkley, George Dayton, E. A. Ross, Mabel Parker, Maude Hillman, Walter Busby, and Charles Hunt.

The cast of *The Swanee River Company*, which opened in Reading, Pa., Aug. 30, includes Joseph Wright, W. H. Shulterworth, J. R. Lorraine, George Denton, Harry Finke, Allen St. John, Ida La Croix, Harriet Willard, Winona Bridges, and the Wang Doodie Quartet of Colored Singers.

AT VARIOUS PLAYHOUSES.

ACADEMY OF MUSIC.—The cast for Carmen last week was: Don Jose Libengoa, Theodore Friebus; Don Manuel Sarceda, Julian Noe; Lucas Mendas, John T. Dwyer; Bernal D'Alia, Harry Huguenot; Pedro Cias, William H. Evans; Priest, Jack Bennett; Donciale, Mr. Evans; Romandado, Mr. Huguenot; Sergeant of the Guard, John Davies; Beppo, Fred Johnson; Carmen, Priscilla Knowles; Dolores, Angela McCaull; Teresa, Florence Short; Lillian Pastia, Kate Blanke; Anita, Hazel Miller; Inez, Miss Stewart; Juana, Miss Talbot. The opening performance on last Monday afternoon went very smoothly. The characteristics so early in the week were not so distinctly formed as they must have become later, but it was asking enough that the lines were perfect. Miss Knowles was an insolent Carmen: she might have striven to make her more sensuous. Mr. Friebus thoroughly compassed Don Jose. Mr. Dwyer should be careful to stand erect and not to slouch on the stage. Miss McCaull was an appealing Dolores. This week, Bronson Howard's The Banker's Daughter.

BROADWAY.—The Henpecks closed Saturday night, after 187 performances in the city. The Neverhones open on the 30th.

GOOSE M. COHAN'S.—Get-Rich-Quick Wallingford closed Saturday, after 427 consecutive performances in the city.

CENTURY.—According to announcement, The Blue Bird closes Sept. 30 to open at the Belasco Theatre, Washington.

DALY'S.—Sweet Sixteen closed Saturday night. Next is announced to open Sept. 28. The cast includes Helen Lowell, Harry Connor, Julius McVicker, Jack Devereux, Antoinette Walker, Words Howard, Albert Perry, Bert Walter, Frank T. Charlton, Wallace Owen, Howard Morgan, Hevlyn Bronson and Frank Crosby.

GRAND OPERA HOUSE.—The Country Boy began a week's engagement Monday, Sept. 25. The cast includes Ethel Clayton, Maurice Dale, Carolyn Elberts, Kate Donnelly, Mrs. Charles Craig, Marion Stephenson, Ida Glenn, H. Dudley Hawley, George Wright, Joseph Kaufman, Walter Allen, Alfred Moore, Jack J. Horwitz, George Wender, and J. H. Roeder.

METROPOLIS.—The Cecil Spooner Stock company appeared last week in Dorothy Vernon of Hadden Hall. The cast supporting Miss Spooner, who played the title-role, follows: Sir John Manners, Rowden Hall; Sir Malcolm Vernon, Hal Clarendon; Sir George Vernon, Howard Lang; Sir John Rutland, L. J. Fuller; Perkins, Darrel Vinton; William Cecil Burleigh, Richard Purdon; Sir William St. Lee, Albert Foell; Will Dawson, Harry Fisher; Mark, J. Flanagan; Gregory, Thomas O'Neill; Lady Vernon, Gertrude Maitland; Elisabeth Tudor, Retta Villiers; Mary Stuart, Ricca Scott; Jennie Paxton, Violet Holiday; Bess, Loretta King. This week the company is playing Chilimble Fadden. Philip Leigh returns to play the title-role.

PLAYHOUSE.—The Rack was withdrawn after eleven performances. Bought and Paid For was announced to open Sept. 26. In the cast are Charles Richman, Julia Dean, Marie Nordstrom, Dorothy Davies, Frank Craven, and Allen Atwell.

MANHATTAN OPERA HOUSE.—For the current week at the Manhattan Opera House, Baby Mine is the offering. The original New York company will be seen again, including Marguerite Clark, Walter Jones, and Ernest Glendinning.

PROSPECT.—Stock company in The Kreutzer Sonata played last week. The Three of Us plays this week.

WEST END.—William Faversham in The Faun was the bill at the West End Theatre last week and was appreciated by the audience, as evidenced by the curtain calls of Mr. Faversham's work in the title-role. Of the cast, H. Nye Chart, Arthur Elliott, and Stanhope Wheatcroft among the men did excellent work, while Daisy Beimore, Elsie Oldham, and Julie Opp were well cast and furnished excellent support to Mr. Faversham. This week, Pomander Walk.

WINTER GARDEN.—The new attraction at the Winter Garden opens to-night. Mlle. Deslys will appear as Chichine in a comedietta, Les Débuts de Chichine, previously offered by the famous Parisian comedienne at the Alhambra in London. In the Revue des Revues the following people will be seen: Dorothy Jardon, Maud Raymond, Kate Ellinore, Lydia Barry, Frank Tinney, Harold Crane, Harry Jolson, Clarence Harvey, James B. Carson, Doris Cameron, Grace Emmons, Ernest Hare, Edward De Noyer, Georgia Majeroni, Sam Williams, Mabel De Young, John Shrode, Ray and Ratsch, Arthur Hill, Four Musical Hodges, and many others will take part in the unique entertainment.

STRICKEN BLIND.

Lela Lee, who has been playing Mrs. Podmore in Speed at the Comedy Theatre, went suddenly blind at her home in New York, last Thursday afternoon. The affliction is due to a nervous trouble, developed during the week preceding the production of the Automobile-craze play. The doctors have recommended a long rest. Miss Lee's part was taken by Winifred Wayne.

MURRY TO SUCCEED DECKER.

Jules Murry has been appointed to take James H. Decker's place in the Shubert office, as the general booking agent of the firm. Mr. Murry has for many years been a prominent manager of Shubert road companies.

PLANS OF FRAZEE AND LEDERER.

Fraze and Lederer announce a new play for Victor Moore. Jefferson de Angelis will star under their management in The Ladies' Lion, book by himself and music by William T. Francis. May Buckley and Frederic Burton will be featured in Partners. A new musical play by George W. Lederer and Junie McCree will open at the Olympic Theatre, Chicago, Oct. 29. Will T. Philbrick will be featured in it. James Montgomery's Jimmie, Jr., The Girl and the Canary, by Harry P. Smith and Victor Hollaender, and The Clairvoyant, by Edward Peple and Victor Hollaender, are scheduled for early production.

Fraze and Woods will produce the European musical play, Modest Susanne, by Okonkowsky and Gilbert; The Greyhound, by Paul Armstrong and Wilson Miner, and The Master of the House, adapted from the German. Mr. Fraze will operate the Cort Theatre, Chicago, as a producing house.

Five companies of Madame Sherry are playing: Richard Carle and Edna Wallace Hopper are touring on the Pacific Coast in Jumping Jupiter, and Thomas W. Ross is in Chicago in An Everyday Man.

NEW PLANS FOR GARRICK.

Charles Frohman has decided to use the Garrick Theatre as an overflow house, duplicating his New York successes with a second company, to appear at this theatre.

Both companies in each play will be made equally strong, but the one which falls off in box receipts first in New York will be sent on the road, with the prestige of a Metropolitan production behind it, thus obviating the objections often made by out-of-town audiences to second companies.

The first play to be put on in the way of experiment will be Passers-By, which John Emerson has been organizing the past week. The company will be put into immediate rehearsals, and installed at the Garrick. The production will be, as far as possible, an exact duplication of that at present occupying the boards at the Criterion.

MARDI GRAS.

Coney Island closed its ninth annual Mardi Gras with a riotous night on Sept. 17. Enormous crowds flocked to the Island through the day, but no disorder broke out until evening. Then the throwers of confetti, red pepper, wine, and other delicacies worked themselves into such ecstasies that 229 arrests were made before midnight. Countless offenses were committed with impunity on account of the throngs that crowded up the ruffians, and the police had much difficulty in shutting up the revelrous houses at midnight. The streets were full all night and the trains were crowded to suffocation.

LITIGATION.

The Hyde and Behman Amusement Company has sued the Majestic Theatre Company of Brooklyn, for \$46,000, alleging violated agreements regarding the management of the Majestic.

Suit has been brought against William B. Hubbs, publisher of a song book sold in burlesque theatres, by Charles H. Waldron, proprietor of a burlesque show. Mr. Waldron claims \$25,000 because his name appears on the cover of the song book, published by the defendant, the contents of which the complainant considers improper.

PLAYS PROHIBITED TO FIGMAN.

Max Figman, who went to Los Angeles recently expecting to star in a couple of plays in which he has formerly made successful hits, has discovered that these plays cannot be played in stock by him or anybody else without the express permission of John Blackwood, manager of the Belasco Theatre in that city. The plays are Mary Jane's Pa and The Man On the Box, and Mr. Blackwood has said he will not agree to Max Figman playing either of them.

ANOTHER MANSFIELD.

Gibbs Mansfield, son of the late Richard Mansfield, although not yet in his teens, is a playwright. William van Rensselaer, Judd Richard, and William Quaintance supported him in producing the play in the Grange, New London, Conn., on Sept. 23. Proceeds amounted to \$8.50.

SUE A PLAYRIGHT.

Selwyn and Company have brought suit in the Supreme Court against Eugene Walter, the playwright, to recover \$818. The play-brokers allege that Mr. Walter agreed in July, 1908, to pay them ten per cent. of all royalties for placing The Easiest Way. The total royalties amounted to \$11,080, it is contended, and of the \$1,108 due the plaintiffs, they have received only \$285.

HERKHEIMER BANKRUPT.

Herbert M. Herkheimer, a theatrical manager of 39 Claremont Avenue, has filed a petition in bankruptcy, with liabilities at \$44,398 and assets in cash \$48. Included in the liabilities is a suit for \$82,000 brought by Violet Dale, actress. It was reported about a year ago that Herkheimer had purchased a plot of land in the Bronx to build a \$200,000 theatre.

THE RECORD OF DEATHS.

Anna C. Bray, mother of Virginia Bray and Belle Glynn, and grandmother of Hugo Flanery, manager of Grand Opera House, Rockford, Ill., died of pneumonia at her home in New York City, Sept. 14. Her daughter, Virginia Bray, has been touring with Vaughan Giesen's At the Mercy of Tiberius company. The burial was at Freeport, Ill., where services were held in the Presbyterian Church.

Leo Dorman, a cornetist with the Ringling Brothers Circus at Stockton, Cal., lost his life in an attempt to raise up the side of the wagon in which his band was playing during a parade of the circus in that town Sept. 19. The wagon was in motion, and Dorman slipped and fell, the rear wheel of the big wagon passing over his body. He was a native of Hot Springs, Ark.

Emma Shewell died at the home of an aunt in Philadelphia on Aug. 16. She had been ill since early in June, when she was afflicted with diabetes. For many years Miss Shewell had played with the Phil Maher Stock company, and had written a number of plays.

Edward W. Clifford died Sept. 19, at Woonsocket, R. I., at the age of forty-five. Mr. Clifford was a well-known elocutionist soloist. At different times he was a member of Fairman's, Reeves' American, the Pittsburgh, and the Sells and Downs' Circus bands. He had more recently been the leader of the Woonsocket Cornet Band.

George H. Morris, father of F. G. Morris, of the Empire Stock company, Holyoke, Mass., was crushed to death under a drum of tallow and grease at the Flisk Manufacturing plant in Springfield, Mass., last Tuesday. He was sixty-nine years old.

Henion Florence, in private life Mrs. Helen F. Henion, died of neglect in a one-room shack in East Denver, Colo., Sept. 16, aged seventy-one. In her young days she was the star of The White Rose, and was a power in Colorado politics during the administration of Governor Davis H. White.

Florence E. James, twenty-three years old, known in private life as Florence E. McHale, succumbed to infantile paralysis in Manhattan on the night of Sept. 17. The disease is very rare among adults. She had been ill only four days. Her home was in Mobile, Tenn.

Warren B. Emerson died Sept. 16 at the Hotel Savoy, Des Moines, Ia. Mr. Emerson had been associated with many prominent theatrical people in a managerial capacity, including Anton Seidel, Lillian Blauvelt, Lillian Russell, and Campanari. He acted in Mansfield's Arms and the Man and in Mary Anderson's production of A Winter's Tale. His last professional engagement was as manager of the Garrick Theatre in Salt Lake City. Mr. Emerson was afflicted with drowsy last October, and that was the cause of his death. He was forty-one years old. Burial was in Huntington, Mass.

Frederick Watson White died at the Red Cross Hospital, this city, on Sept. 16. The funeral services were held at Campbell's Funeral Church on Sept. 19, under the auspices of Edwin Forrest Lodge of the Actors' Order of Friendship. His remains were sent to his home in Wahoo, Neb., where his mother, to whom he was devoted, is living. Mr. Watson was a prominent and active member of the Actors' Order of Friendship, the Lambs, the Green Room Club, the Musical Union, and several other fraternal and social organizations, including the Masonic Order. He was last season in vaudeville, and for the four years preceding was engaged in David Belasco's productions. At the time of his death he was under engagement with Klaw and Erlanger's play, The Trail of the Pine.

construct and deal in theatrical scenery and properties for stage performances of all kinds; capital, \$1,000. Directors: James E. Moore, Edward Sundquist, Joseph Fitzgerald. New York city.

CUES.

The Bird of Paradise, a new Hawaiian play by Richard Walton Tully, opened at the Belasco Theatre, Los Angeles, Cal.

Don, in which Winthrop Ames is to present William Courtney, opens in Columbus, O., Oct. 5.

Partners, a new comedy by Edith Ellis, author of Mary Jane's Pa, will be produced by Fraze and Lederer at Powers' Theatre, Grand Rapids, Mich., Oct. 5.

Virginia Bray wishes to acknowledge through The Mirror the kindness of her friends during her bereavement in the death of her mother, Mrs. Anna C. Bray.

The Girl Who Wasn't a new comedy by Norman Lee Swartout, in which Hal Johnson is to be featured by Doherty and McMahon opened at The Stone Opera House, Binghamton, N. Y., on Sept. 16. Others in the cast were: Walter J. Naylor, Frank Ford, Charles Woodin, Eloise Mortimer, Fanny Robertson, Norine Coffey and Ada Klinin.

Edith Wynne Matthison will open in The Piper at the Shubert Theatre in Kansas City, Oct. 2.

The engagement is announced of Bella Alten, of the Metropolitan Grand Opera Company, to Herr Derr of Vienna.

The Lady of Coventry is the title selected for the new Louis N. Parker play for Viola Allen. This love-romance is associated with the affairs of Lady Godiva. The period is 1069 A. D., and the action concerns itself with the antagonism between the Normans and the Saxons in England. To some extent, the play is historical, but the love romance is paramount. The ending is happy. Miss Allen will begin rehearsal as soon as her managers, Liebler and Company, have engaged the supporting company.

John Zanft, will assume the duties of general representative of the varied theatrical interests of the William Fox Amusement Co., which owns and conducts fifteen theatres in Greater New York, devoted to vaudeville and stock, notably the Academy of Music and the New Million Dollar City Theatre and an out of town circuit of at least a score more.

CURRENT AMUSEMENTS.

Week ending Sept. 20.

ACADEMY OF MUSIC—Stock co. in The Banker's Daughter—12 times.

ALHAMBRA—Vaudeville.

ASTOR—What the Doctor Ordered—3d week—5 to 12 times.

BELASCO—The Concert—275 times, plus 12 to 20 times.

BLIJOU—Cyril Scott in Modern Marriage—24 weeks—10 to 17 times.

BROADWAY—Commencing Sept. 20—The Never Home.

BROWN—Vaudeville.

CASINO—Casino Waltz—2d week—9 to 15 times.

CENTURY—The Blue Bird—150 times—plus 12 to 18 times.

COLONIAL—Vaudeville.

COLUMBIA—Queen of Bohemia Burlesques.

COMEDY—Speed—3d week—15 to 20 times.

CRITERION—Passers-By—3d week—15 to 20 times.

DALY'S—Commencing Sept. 27—West!

EMPIRE—John Drew in A Single Man—4th week—24 to 31 times.

FAMILY—Stock co. in The Little Church Around the Corner.

FOLIES BURGÈRE—A in Broadway—2d week—4 to 11 times.

GAINTY—Because Me—161 times, plus 20 to 27 times.

GEORGE M. COHAN'S—George M. Cohan in The Little Millionaire—1st week—1 to 8 times.

GLOBE—Dorothy Fairbanks in A Gentleman of Leisure—22 times—3d week—14 to 21 times.

GRAND OPERA HOUSE—The Country Boy—144 times, plus 20 times.

HARRIS—Rose Stahl in Maggie Pepper—5th week—30 to 37 times.

HERALD SQUARE—Kinetacolor Motion Pictures.

HIPPODROME—Around the World—4th week.

HUDSON—Frank McEntyre in Soho—4th week—25 to 32 times.

HURTIG AND BEAMONS—Majestic Burlesques.

IRVING PLACE—Commencing Sept. 20—Henry Bender in Der Doppelmeinch.

KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.

KNICKERBOCKER—Donald Brian in The Siren—5th week—30 to 36 times.

LIBERTY—Julian Eltinge in The Fascinating Widow—3d week—17 to 24 times.

LYCROUM—The Arab—2d week—6 to 15 times.

LYRIC—Everywoman—147 times, plus 20 to 35 times.

MANHATTAN OPERA HOUSE—Baby Mine—296 times, plus 8 times.

MARXINE ELLIOTT'S—Henrietta Crosman in The Real Thing—8th week—34 to 61 times.

METROPOLIS—Cecil Spooner Stock co. in Chimes Fadden—10 times.

MINER'S BOWERY—Cherry Blossoms Burlesques.

MINER'S BRONX—Gay Widows Burlesques.

MINER'S EIGHTH AVENUE—Tiger Lillies.

MURRAY HILL—Taxi Girls Burlesques.

NEW AMSTERDAM—The Pink Lady—29th week—227 to 234 times.

OLYMPIQUE—Basting's Big Show.

PLAYHOUSE—Commencing Sept. 20—Bought and Paid For.

PROSPECT—Stock co. in Three of Us—268 times, plus 10 times.

REPUBLIC—The Woman—3d week—8 to 15 times.

THIRTY-NINTH STREET—John Mason in As a Man Thinks—131 times, plus 30 to 37 times.

VICTORIA—Vaudeville.

WALLACE'S—George Arliss in Dinsrell—24 weeks—9 to 16 times.

WEBER'S—Edmund Breese in A Man of Honor—3d week—13 to 20 times.

WEST END—Pomander Walk—164 times, plus 6 times.

WINTER GARDEN—Gaby Deslys and Musical Revue.

NOTABLE EVENTS IN BOSTON

Opening of the New Plymouth Theatre by the Irish Players—The Drama League's Activities—Benton's Chat of Plays and Players.

(Special to The Mirror.)

BOSTON, Sept. 26.—The most important event of the week in Boston theatricals is the opening of the new Plymouth, by which another theatre of the highest grade has been added to the playhouses of the city. Its location is convenient of access, and, as I have already described in *This Mirror*, the house is beautiful and an important addition to the list completed in recent years. The opening came promptly on schedule time promised, 23, and George Tyler and quite an enthusiastic delegation of theatrical men from New York came on to attend the first performance. The initial attraction was the first appearance in America of the Irish Players, who had commanded an unusual amount of attention in literary Boston since they landed in mid-week from "Eoland." The house was packed, and, although many society people are not back yet from the Summer resorts, it was distinctly a society gathering, showing that *Landor and Co.* have won the following, for which they have built the house from the very start. The programme consisted of three distinct plays—*The Shadow of the Glen*, by J. M. Synge; *Birthright*, by T. C. Murray, and *Hyacinth* by Lady Gregory. They showed the grim realism of the Irish school of dramatic writing and were absorbing from start to finish. The acting of the leading members of the co. was marked by its effectiveness, and the pictures of the life of the purer class of Irish were the features longest to be remembered. Especially strong was the work of Barn Allgood, M. Kerrigan, Eileen O'Doherty, J. A. O'Rourke, Fred O'Donovan, Arthur Sinclair, and Sydney J. Morgan. Mayor Fitzgerald was present at the first performance to make an address, and William Butler Yeats, the Irish poet, described the ambitions of the players. Fred E. Wright is to be resident manager of the Plymouth for Liebler and Co.

Louis Mann's return to Boston after an absence of two years attracted a large audience to the Hollis where he had not played since the days of *All on Account of Eliza*. In *Playing a Husband*, of which his wife, Clara Lipman, is the chief author, he has stepped to a new line of character impersonation, and he proved that he was easily equal to the demand of something more artistic than German vaudeville. The piece was well received and Emily A. Weimer and the men of a well balanced co. aided in the success.

It looks as if there would be no change of bill at the Park for a long time to come. *Get-Quick Wallingford* came here straight from the close of its long engagement at the metropolis, and there was no question whatever about the popular favor with which the piece started out. This house has already proved its suitability for such a class of plays, and it would look as if this would prove another case of The Queen from Home and *The Commuters* in popularity. Hale Hamilton and Francis Ring lead the cast.

The Shubert opened with its first musical entertainment of the year, following the long stay of *Over Night* there, and the house was packed. For the advertising was the biggest and most effective that Boston had seen this season to herald the return from the Winter Garden in New York. Stella Maybey is always a favorite comedienne here, and the dances of Miss Danson, Barney Bernard and others appeared to advantage.

Raymond Hitchcock continues to test the capacity of the Colonial at every performance with *The Red Widow*, and the business has been so large that the other engagements which had been booked to follow at this house have been canceled.

The Bohemian Girl is in the second and last week of its engagement of the Aborn Opera Co. at the Majestic, where the audiences have been large. The revival is especially elaborate from the spectacular point of view, and the horses and the gypsies make quite as great an impression as the excellent presentation of the familiar music.

At last John Craig has had a chance to give Why Smith Left Home at the Castle Square. Once or twice he has announced a production of this comedy by his stock co., but the success of other bills seemed to cause a postponement every time. Now the chance has come, and the piece was given in quite the Bohemian fashion of anything this season.

Excuse Me keeps on at the Tremont with just as big houses as ever, although this is now the sixth week of the engagement. Geraldine O'Brien, who plays the young eloping bride, is especially clever in comedy, and makes much of her scene in the third act.

The Round Up continues to pack the Boston by means of the realism of its battle scene and the march of the Apache army. Its cowboy sports, too, gain in effectiveness from the size of the great stage at the Boston.

Thorson is in his first week at the Globe, where he has been drawing large audiences all the engagement. He has a number of new illusions in his programme this year, and they are quite the best that he has ever brought to Boston.

The Man Between in the bill of the week at the Grand Opera House this week, and it proves an effective study of political life. *Humor* has it that this is *The Bridge*, rechristened. Be that as it may, it is an interesting melodrama.

Houdini is in his old-time form at Keith's, and in his first week he has introduced a number of special escapes to prove his skill. The other features of this week's new bill are: The Florentine Singers, the Three Keatons, Tim Cronin, Ralph Smiley, Wilfred Clarke and company, the Marmadukes, Jarvis and Harrison, and the Dennis Brothers.

Such a rush was manifest at the opening of the new National, on Tremont Street, that it developed into a small panic and the police had to be summoned in a rush to quiet the crowd trying to get in. Experience, therefore, has led to the establishment of reserved seats and higher prices to prevent repetition. Hughey Dougherty, Lew Beneke, Bill Stone, Thomas E. Clifford, and the Minstrels continue, and others there are Houdini, Arthur Van, Leonora Thurber, Harry Madison, and The Wound-Up.

The Golden Crook Extravaganza co., headed

by Billy Arlington, is the burlesque attraction of the week at the Tivoli.

The Howard Atheneum has *The Girls from Missouri*, and there is a strong house olio headed by Wilson Franklin.

At the Casino, Ben Welch's Burlesquers are the newcomers of the week.

At the Bowdoin Square the bill includes Will Adams, Martini and Trosa, Katherine Ward, the Marimba Band, Ah Ling Foo, and the Hanion Brothers.

To open the bill at Loew's South End, the list are the Merry Youngsters, and others there are George Morton, Crawford and Monroe, Herrick and Hart, Scott and Wilson, Meeko, Burlette and Schouler.

At Loew's other house, the Orpheum, the programme has Grove and Monroe, Don Carney, the Five Lunds, and Garnell and Elsie.

Austin and Stone's has Uncle Tom's Cabin with its stock co., and the vaudeville features are the Imperial Russian Dancers and the Minstrel Maids.

It would look as if the Kinemacolor pictures of the Coronation would remain permanently at Tremont Theatre.

The Drama League has at last started on its active plan for the dramatic season, and has appointed its committee to attend the opening performances of all new plays that come to the city and give the reports which will guide the members in regard to the attractions of merit. The committee is a representative one, and will do admirably. There are also to be meetings and addresses in the interest of the drama, the first of these being at the Plymouth 25, when Lady Gregory and William Butler Yeats will speak on the Irish drama.

Alice Nielsen, who has been abroad all the Summer, came over in the " Zealand" last week. She sang once in concert in London and twice in La Boheme in Berlin; she spent some time automobile and the rest among the Alpine and Alps.

Joseph Brooks came into New York last week to arrange for the changes which will have to be made in the stage at the Boston for the coming revival of *Bea Hur*.

Mr. and Mrs. Louis Massen have concluded their visit with Mr. and Mrs. Henry Delano at Cobhass. Mr. Massen will be with Francis Wilson on the coming season.

The members of the Newsboy Club gave a testimonial to Bill Stone, their fellow member who has turned professional minstrel, at the National last week. The gift was in the form of a traveling bag, and later there was a dinner in his honor.

James H. Prince, who was a great friend of the late Joseph Jefferson, the comedian, at his Summer home at Bussard's Bay, died at his home in Brooklyn last week.

Miss Jefferson, by the way, has been sued by Charles H. Neal of Onset, for \$6,475. Mr. Jefferson left in his will a piece of property at West Palm Beach, Florida, and on it was a hotel and cottage. Mr. Neal claims that he had an option of it for a lease and that this lease has been disregarded by a purchaser of the property.

Arthur Stevens, who has been an actor as well as writer of sentimental songs, was sent to the House of Correction for two months on the charge of defrauding Hotel Thorndike. He was arrested in Philadelphia.

George De Carleton, who has been in a hospital for several weeks after a surgical operation, is now out again. He was taken ill while rehearsing with John Craig's co.

The prospectus of the Back Bay Opera was out last week, and from that it was very evident that the French department would be greatly strengthened for the coming Winter. There will also be Wagnerian performances, which have been missing heretofore. A number of former members will be missing, but there are new engagements so that the balance of the co. will be maintained.

Madame Daporello, who is to head the ballet at the Back Bay Opera House, has arrived from Europe and begun the rehearsals.

JAY BENTON.

BROOKLYN AMUSEMENTS.

Louise Carter Added Another Success to Long List—Record of the Week.

The Girl with the Green Eyes was the offering at the Gotham last week. Louise Carter as Jinny Austin had a role calling for the display of all her abilities, and judging from her reception she has fastened herself more securely upon the affections of the patrons. Victor Browne as John Austin seized every opportunity, and he and Miss Carter received many curtain calls, as did Evelyn Watson, who gave a most praiseworthy presentation of Ruth Chester. James Kyrie MacCurdy as Peter Cullingham and Kate Woods Fiske as Miss Cullingham furnished the comedy in the style. Clara Smith and Will D. Crimmins, who impersonated Mr. and Mrs. Tillman, respectively, acted their parts with exceptional skill. Frank Fielder, as Geoffrey Tillman played extremely well. Other members of the company were Daisy O'Connor, Herbert Mack, Eleanor Bennett, Mae Deacon, Stuart Beebe, George Carleton, and Louise Coogan. Christie and Gild opened her Brooklyn engagement at the Moultau in *The Spring Maid* to large audiences.

The Musical Revue of 1911, with the original Winter Garden company, was enthusiastically welcomed last week at the Shubert, which launched on its regular season. In the play were a number of well-known performers, including Stella Maybey, Harry Fisher, Barney Bernard, Yvette, Arthur Cunningham, the Hess Sisters, Al. Jolson, Mildred Elaire, Tempest and Sunshine. The Hess Sisters were decidedly clever and met with instant favor, as did Miss Dasic, the dainty toe dancer.

A crowded audience assembled at every performance last week at the Lyceum to witness the performance of Devil's Island. Harold Claremont as Captain Dreyfus gave a most intelligent performance of the role. As his accuser Miss Morley was also exceptionally strong. The supporting company, P. S. Barrett, Harry MacDonald, Warren F. Hill, Hugh Ritter, Harry Schenck, Lew Preston, Frank Bass, Alice Meredith, Emma de Castro, Carrie Ross, and Margaret Nelson, were all efficient in their respective roles. The scenery and effects were especially good, and the company acquitted themselves admirably.

For the second week the Bushwick Theatre had an audience that crowded the new playhouse to the doors at every performance and saw a programme of high standing. Victor Moore, assisted by Emma Littlefield and a good company, headed the bill with *Change Your Act or Back to the Woods* and met with great favor. Sam Chip and Mary Marble in *In Old Edam* were also well received, while Eugene and Willie Howard in their merry skit, *The Potter and the Salesman*, proved one of the pleasant laughing hits of the bill. Others were Trovato, Mack and Orth, Jewell's *Manikins*, Asahi Troupe, Hermann's Dogs, and Harvey De Vore.

Allan Jimmy Valentine was the attraction at the Crescent last week. George Allison in the dual role of Jimmy Valentine and Lee Randall treated the part with his usual thoroughness, and Leah Winslow as the winsome Rose Lane further endeared herself to the hearts of the Crescent clientele. Charles Schodorf as Doyle, the detective; Arthur Buchanan as Bill Avery, Gertrude Rivers as Mrs. Moore, Mrs. Mathilde Desbrow as Mrs. Webster, and Joseph Egerton as Standler, the warden, completed the principal roles.

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The Payton Stock company presented *The Wife* last night before a large and enthusiastic audience. Claude Payton as John Eutherford, a member of the United States Senate, distinguished himself by his fine work. Joseph W. Girard, an old favorite with Payton players, showed to advantage as the scheming politician. Ethel Milton as Kittle Lee, the debutante, played her part cleverly. Others in the cast were Lynne Overman, Frank Armstrong, Harry McKee, Charles Greer, Phyllis Gilmore, Grace Fox, Ethel Chapman, and Charlotte Wade Daniels.

Billy Reeves in the entertaining pantomime *A Night in an English Music Hall* headed a very enjoyable comedy bill at the Orpheum last week. The headlining act has been improved since last presented at this house and Billy Reeves, if anything, is funnier than ever. The Thomas J. Ryan, Elsiefield company in the new one-act comedy *Mar Haggerty's Visit* also scored. Another pleasing feature was the sketch *Honor Among Thieves*, in which George Leach, Kingsley Benedict, and William Foran have the leading roles. The Big City Four are far above the average quartette. The olio was rounded out by the following acts: *The Raytons*, *Harries Burt*, *The Craigis*, *Smith and Campbell*.

One of the prettiest comedies that has been seen in Brooklyn for some time was presented at the Majestic last week. It was *Pomander Walk*, which made a great hit in Manhattan.

Everybody headed a bill of great merit at the Greenpoint last week. The playlist has gorgeous settings and the costumes were elaborate. Margaret Greene in the title-role was exceptionally clever, while Arthur Parker portrayed her husband in a most convincing manner the erring every-husband.

Direct from its long run in Manhattan, the Folies Bergere company began its annual tour at the Broadway Theatre last week.

The attractions at the various burlesque houses last week were: *Empire the Ducklings*; Casino, *Cherry Blossoms*; *Gatsby*; *Hastings's Big Show*; *Star*; *The Ginger Girls*.

CHARLES J. RUPPEL.

PHILADELPHIA.

Miss Anglin Scores in Green Stockings—Thy Neighbor's Wife—Pinafore—Other Offerings.

PHILADELPHIA, Sept. 26.—Margaret Anglin is scoring a big success at the Adelphi in *Green Stockings*. It is the first representation of this clever comedy by A. E. W. Mason in this city, and the theatre was packed opening night to see Miss Anglin in a different role from those she has usually appeared in. The play can best be described by being called a "something different" comedy. The scene is laid in England and revolves around the unsuccessful attempts of a family to marry off the older sister and the stern father's refusal to permit his youngest daughter to announce her engagement until this event takes place. Celia Faraday, the older girl, portrayed by Miss Anglin, in order to help her young sister, announces that she is engaged to marry an imaginary English colonel, John Smith, who has just sailed for new fields to conquer. There happens to really be such a man, who unexpectedly returns to England and visits Miss Faraday, much to her embarrassment. The Colonel Smith was splendidly acted by H. Reeves Smith, whose quiet, easy, smooth—always smooth—manner betray the perfect actor. The same is true of the other members of the cast. Maude Granger in the part of the traditional aunt gives one of the best impersonations of a woman under the influence of liquor that has ever been seen on the stage, and was so realistic that a number of women in the audience shuddered. Ruth Rose as the impulsive younger sister was very good, and the rest of the cast were competent. The play is produced under the management of Mr. Nethersole and is staged with a great deal of taste. When *Green Stockings* reaches New York it is a safe prediction that it will score an instant success, if it is received half as favorably as in Philadelphia.

Thy Neighbor's Wife, fresh from its New York appearance, was produced last week at the Walnut. Its fun is wholesome, never suggestive or painfully broad, and the fact that the cast is limited to four persons makes it a little too "talky." Arthur Byron is listed as the star and is supported by Pamela Gaythorn, an English actress, formerly with the New Theatre co.; Alice John and Frederick Tide.

The Girl in the Taxi is here for a return engagement of two weeks at the Chestnut Street Opera House, and will be succeeded next week by *The Spring Maid*. The cast is capable enough and is slightly changed from last year. Bobby Barry has succeeded Carter De Haven, Harry Union takes the part of John Glendenning, and the latter's wife is succeeded by Helena Sallinger. At the close of last Tuesday night's performance William F. Walker and Tillie C. Margerum were married on the stage by Philadelphia's "marriage-without-publicity" parson, the Rev. J. N. Butler. Bobby Barry was best man and presented the couple with a wedding gift of \$25.

The all-star revival of *Pinafore* at the Lyric last week was welcomed with pleasure by the loyal patrons, who enjoyed this famous Gilbert and Sullivan opera produced by such a cast. Fay Templeton, the Wolf Honer, and Robert C. Graham especially distinguished themselves. Louise Gunning in *The Balkan Princess* is the current attraction.



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Ains, Where Do You Live? is still scoring a big success at the Forrest, it being a comedy full of music and good singing by Harry Shattuck and cast. The large chorus, tuneful music, and gorgeous costumes made The Winnie Goldilocks win the hearts of the patrons of the Grand Opera House. *The Heir to the Hoors*, a four-act comedy by Paul Armstrong, was produced in a creditable manner last week by the Orpheum Players at the Chestnut Street Theatre. William Ingersoll is well suited to the part of Joe Lacy, originally acted in this city by Dodson Mitchell. Carolyn Gates is the Geraldine, and other parts are well taken by Florence Roberts, Virginia Howell, John J. Geary, Fraunce Franklin, Carson Davenport, Wilmer Waters, William Pinkham, and Clara Kimball.

What was formerly known as the German Theatre at Franklin Street and Girard Avenue, was opened Monday of last week as the American Amusement Co., with James Wall as resident manager. It will be devoted to the best class of drama at popular prices, produced by a resident stock co. If all of the productions are as meritorious as *The Squaw Man*, its permanent success is already assured. Arthur Bohren as leading man was capable and Edna May Spooner made a hit with her audience from the start. The whole cast deserves praise for its good work.

Manager William W. Miller celebrated the third anniversary of the establishment of the William Penn with a good bill. The sketch *Bassallitis* made a big success because of the popularity of the Athletics, the American League championship team.

Keith's bill this week was fair. It contained a number of newcomers, some of which were very good and others could stay away from Philadelphia indefinitely and not be missed very much. Gymnasts quite out of the ordinary are the Five Sataudas, who inject a great deal of humor into their acrobatic feats. Wilbur Mack and Nellie Walker contributed a bright little skit, and McInivire and Heath made many laughs with some old but clever playlets.

J. SOLIS-COHEN, JR.

IN CHICAGO THEATRES

Pinafore with Well-Known Players—Kyrie Bellow in The Mollusc—The Ladies' Lion—The Chicago Musical College—Colburn's Gossip of Plays and Players.

(Special to The Mirror.)

Chicago, Sept. 25.—Pinafore comes to the Lyric to-night for a fortnight with an excellent cast and prospects are good for the engagement. Fay Templeton's name adds unusual interest, and Hopper is always welcome. George Mar, Farlane, Eugene Cowles, Alice Brady, Robert E. Graham, Viola Gillette, and others make the co. one of the most noteworthy that will be seen here this season. Age cannot dim the humor or make the music stale.

The start of the Edwin Foy's engagement at the Studebaker has been postponed from to-night till next Thursday night.

The Princess will be opened for the season to-morrow, Tuesday night, with Over Night. The original New York co. will play it; Margaret Lawrence, Grace Griswold, Sadie Harris, Ernest Truax, Wallace Worley, and others.

The Girl I Love inaugurated the annual policemen's benefit at the Auditorium yesterday. It will remain three weeks.

Dustin and William Farnum and The Littlest Rebel are in their fifth week at the Chicago Opera House. The Follies in the fourth at the Colonial, and Thomas Ross and An Everyday Man in the sixth at the Cort.

Lew Fields will open the American Music Hall Oct. 3 with a review. Marie Dressler, Emma Carus, Max Rogers, Carter De Haven, Bobby North, Harry Cooper, Harry Tighe, Hugh Cameron, Gertrude Quinlan, and Flora Parker will be in the co.

The Affair at the Barracks will begin at the Grand Opera House Oct. 1.

Bocaccio of Sunnybrook Farm comes to the Illinois next week.

Charles Wadsworth succeeds Edwin Arden as Lake in The Deep Purple at McVicker's. Mr. Arden will be Miss Simone's leading man at Daly's.

Alice Yorke and Frances Hewitt will be prima donnas of The Chocolate Soldier at the Garrick, beginning Oct. 1.

Harry Lauder will be at the Lyric six days beginning Nov. 6.

Manager Harry Powers's first offering of the season, The Mollusc, with Kyrie Bellow, became popular at once. It has had a good run. The clever little comedy has been fully appreciated in the newspapers and in the theatre. Mr. Bellow is, of course, the center of interest among the actors, but all of his associates are admired: Isabel Irving as the mollusc, Frank Goldsmith as Baxter and Jane Laurel as Miss Roberts.

James K. Hackett as star, Louis Evan Shipman as dramatist, and David Graham Phillips as novelist, were strong contributors to the success of The Grain of Dust at the Blackstone. In a dignified, well written entertainment play, Mr. Hackett has a character fitted to him accurately, the corporation lawyer Norman and his wife, with power, precision and truth to the living type. E. H. Holden's William Tellow is a continuing delight, in fact, a brilliant example of the art. Fraser Coulter's Burroughs is another admirable presentation of a type. All these actors have been praised unusually in the reviews and others of the excellent company deservedly complimented: Mary Moran as Miss Hollowell, Olive Harper as Mrs. Fitzhugh, Frank Burbeck's Lockyear. The play has drawn large audiences, but its stay is limited to four weeks.

Jefferson De Angelis and The Ladies' Lion have achieved some popularity at the Illinois. It has been noted that Angelis, the author, has inadvertently given Angelis, the star, a most predominating portion of the play. His old familiar trouble with his sword, especially in getting it out of its scabbard, has been noted as still an effective aid to his comedy talent. Entertaining music and a pleasing company have made Manager Davis's opening bill attractive.

Edward Faversham and Julie Opp will be at the Lyric in The Faun, beginning Oct. 9.

The forty-sixth annual series of weekly musical and dramatic matinees by members of the faculty and pupils of the Chicago Musical College will begin in the Ziegfeld Theatre on Oct. 7 at 11 A. M. A matinee will be given every Saturday morning during the school year.

George Winn, actor and stage director, who was a member of Viola Allen's co. in Cymbeline, will assist J. H. Gilmore this season in the school of acting. Mr. Winn played the Holland part in House of a Thousand Candles last season.

The bills this week: Grand Opera House, Man from Home; Olympic, Uncle Sam; Chicago Opera House, Littlest Rebel; Powers's, Mollusc and Bellow; Garrick; The Boss; Lyric, Pinafore, with Fay Templeton and De Wolf Hopper; Cort, Everyday Man; Colonial, Follies; McVicker's, Deep Purple; Princess, Over Night; Illinois, De Angelis in Ladies' Lion; Studebaker, Eddie Foy; La Salle, Louisiana Lou; Angelus, Bohemian Girl; Auditorium, Girl I Love; Blackstone, Hackett in Grain of Dust; Haymarket, Six Hopkins; Crown, Nest Egg; Marlowe, Chorus Lady; Imperial, Thomas E. Shea; National, Three Twins; College, stock; Alhambra, Black Patti; Bijou, Convict's Daughter.

Harry Chappell, treasurer of the Blackstone, is also "venturing" with Traveling Salesmen co. Both have had remarkable success so far.

Dustin Farnum has had his automobile shipped to him, and there are other indications that the brothers Farnum and The Littlest Rebel are going to make a Man-From-Home run at the Chicago Opera House. Tickets were selling last week for dates in the middle of next month.

Rose and Henry Boylan, who used to be child actors in Lincoln Center's productions and were in The Cat and the Fiddle musical comedy co., are going into vaudeville.

Harry Frazee regards the outcome of his clash with the Musicians' Union with satisfaction. Under the agreement reached the number of men in theatre orchestras is reduced from eleven to nine in theatres of less than 1,000 capacity, and on the expense of two players is saved at the Cort.

William Jossey, leading man and playwright, will be producer for Managers Marvin and Roche at the Alhambra, where the flow of melodrama lava has been stopped. It seems that the early report of success at the Alhambra was misleading, as it did not apply to melodrama, but to the good productions Messrs. Marvin and Roche

made before the blight of dramatic activities in which the scenery sometimes, if not often, loomed large in importance and interest compared with the actors.

Elbert Hubbard, formerly in vaudeville, will lecture at the Studebaker Sunday, Oct. 8.

Grace Reals, whose vogue was remarkable and popularity unlimited for several seasons at the Bush Temple, where she was leading woman, will be at Powers's with Nasimova in The Other Mary, beginning Oct. 2. Lucia Moore, Brandon Tynan, Malcolm Williams, and Henry Stevenson will be in the same co.

Thomas E. Shea is back on Madison Street at the Imperial in his repertoire.

Thomas Wise has been improving his spare time while starring in Uncle Sam at the Olympic by helping Manager Gleason, of the College Stock Theatre, prepare the production of A Gentleman from Mississippi at the College next week.

Black Patti, with Bisselletta Jones, "who has sung before all the crowned heads of Europe," is enthusiastically heralded at the Alhambra. Dusky singers and dark comedians are unusually numerous in the co.

James K. Hackett has "come back," says one writer, in regard to the success of that star in A Grain of Dust at the Blackstone, and then the same writer adds: "All agree that Mr. Hackett is the beau ideal of the battling lawyer."

The "Record-Herald" says that Chicago managers are wisely increasing the number of \$1.50 seats at the best theatres.

Bocaccio was musically the best production of the comic opera season at the Angelus. The dramatic requirements were capably fulfilled in many instances. The serenade of the three comedy characters was the most encored number Manager Thompson had offered since the opening of the theatre. Aida Hommel was a strikingly blonde imposing Bocaccio, and sang all the music finely, giving evidence of her thorough training and artistic accomplishments.

Anna Hoffman is another artist who deserved especial praise. Her Flame was charmingly acted and sung. Emil Krusche again indicated his comedy talent in the part of the barber. Lew Kunkel had some happy thoughts and effective business for his cooper, but was often heavy and untemperamental. Charles E. Huntington made the grocer popular. Arthur Dean prevailed in song, for he has an excellent voice. George McIntosh sang well the brief music of Goldsmith as Baxter and Jane Laurel as Miss Roberts.

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Manager Lyman Glover, who since Charles E. Kohl's death, has had charge of the Chicago Opera House and Olympic, as well as the Majestic, thinks that the record of those theatres which had the largest continued attendance in their history last season and last summer indicates that they are the leading houses of Chicago.

The Golden Girl, Squaw Man, Chorus Lady, and Time, the Page and the Girl are some of the plays promised during the new order of things at the Alhambra.

Olive Barber has succeeded Olive Oliver at the Blackstone in The Grain of Dust. Miss Harper was the widow in A Gentleman from Mississippi.

Augustus Pitou, Jr., is back at the Blackstone again as business-manager.

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With a Notable Cast

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Alexander, and Jolly Fannie Rice have been
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"The London Gaiety" piece.

E. F. Nagle has been re-engaged by Joseph
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A Play of the Orient
By EDGAR SELDEN

The cast includes: Edgar Selden, James Seely,
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Marguerite Clark

And the original New York production and cast,
including Walter Jones and Ernest Glendinning.

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First time at popular prices.

Sister, which opened in Jersey City recently,
includes John Maurice Sullivan, William Belfort,
David Proctor, Frederick Roberts, Isabel Sher-
man, Alice Adams, and Anna Bertha Price.
Frank E. Morse is doing the advance work and
A. H. Boyer is manager.

Katie Putnam, a Western actress, has been
engaged by W. A. Brady for the Western com-
pany in Mother, and Lavinia Shannon has the

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With Orrin Johnson, Osa Waldrop

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LAST WEEK SAM S. & LEE SHUBERT, Inc.

Announce MR.

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in AUGUSTUS THOMAS' Greatest Work

AS A MAN THINKS

Beginning Monday, Oct. 3.

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Direct from its Wallack's Theatre Triumph,
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Comedy of Happiness.

POMANDER WALK

By Louis A. Parker, author of "Disraeli."

Enacted by the famous, original all-English cast.

Week of October 2.

JOHN MASON

in AS A MAN THINKS

MAXINE ELLIOTT'S Theatre,
50th St., Tel. 4055 Bryant. Evgs. 8:30.
Matines Wednesday & Saturday 2:30.

LAST WEEK HENRIETTA CROSMAN

in an Every-Day Comedy

Beginning Tuesday, October 3.

GERTRUDE ELLIOTT in REBELLION

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THE MESSRS. SHUBERT announce

The Kiss Waltz

A New Viennese operetta.

Exceptional cast ROBERT WARWICK

headed by EVA DAVENPORT.

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Company also includes: ELSA RYAN, FLORA

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LAST WEEK HENRY W. SAVAGE

Offers the Great Dramatic Spectacle,

EVERYWOMAN

Beginning Wednesday, Oct. 4.

HENRY KOLKER in THE GREAT NAME

BIJOU B'way & 30th St. Tel. 1530
Mad. Sq., Eves. 8:15.
Mats. Wed. and Sat. 2:15.

THE MESSRS. SHUBERT announce

The Mirthful Musical Comedy

CYRIL SCOTT

IN MODERN MARRIAGE

By Harrison Rhodes.

Three Acts of Fun and Satire

MAXINE ELLIOTT'S Theatre,
50th St., Tel. 4055 Bryant. Evgs. 8:30.
Matines Wednesday & Saturday 2:30.

LAST WEEK HENRIETTA CROSMAN

in an Every-Day Comedy

Beginning Tuesday, October 3.

GERTRUDE ELLIOTT in REBELLION

in The Girl of My Dreams, will appear in Jingahoo, the Ditchstein

stein musical comedy to be produced in October.

Winchell Smith's The Only Son, in which Wal-

lace Eddinger is to star under the management of

Cohan and Harris, will have the following

company: Claude Gillingwater, Louis Kenyon,

Roy Atwell, Elmer Granden, Mrs. Donald Brian,

Alice Putnam, Consuelo Balley, Ida Waterman,

Mabel Stoddard, Jack Cosot.

Nita Allen, who was in The Girl of My

Dreams, will appear in Jingahoo, the Ditch-

stein musical comedy to be produced in October.

Three Romps, by R. H. Burnside and Raymond

Hubbell, The new producing firm of Dreyfus

and Feilner is to put it on.

Edwin H. Clayton is engaged for the juvenile

gentleman heavy with The Traveling Salesman

company.

Florence Shirley is to play in Blanche Ring's

support in The Wall Street Girl.



AMUSEMENTS THE COUNTRY OVER

ALABAMA.

SELMA.—ACADEMY (Robert Wilby): The Girl from Bector's 14; topheavy house. Aphie James 20. Madame Sherry 29.—ITEM: The Academy is under efficient management of Robert Wilby, assisted by William Wilby as secretary and treasurer, and has been thoroughly renovated.

MONTGOMERY.—GRAND (E. J. Mahoney): Girl from Bector's 13 pleased large audience. Aphie James 21. Tim Murphy 22.—MAJESTIC (J. N. G. Fisher): Vaudeville 11-16; good bill and business.

MOBILE.—THEATRE (J. Tannenbaum): Girl from Bector's 15. Girl in the Train 16.—LYRIC (Gaston Neubrik): Tim Murphy 28.

ARKANSAS.

HOT SPRINGS.—AIRDOME (J. F. Head): Colvins, hypnotist, 11-15; entertained good houses. Down in Dixie Minstrels 16; capacity. —AUDITORIUM (J. F. Head): Dockstader's Minstrels Oct. 4.—UNDER CANVAS: Hagenbeck-Wallace 27.

PINE BLUFF.—ELKS' (M. E. Bloom): Great Western Stock co. 11-15 pleased fair business. Dandy Dixie Minstrels 16. Kelly Shuster Comedy co. 18-23.

LITTLE ROCK.—KEMPNER (Fred Pennington): Down in Dixie 18; performance good, to topheavy house. Polly of the Circus 27.

CALIFORNIA.

LOS ANGELES.

The Bird of Paradise, Seen Here for First Time
Proved Full of Interest

One of the leading attractions of the week 11-15 was the successful initial performance of Wanton Tully's new play, The Bird of Paradise. The story is built around the Hawaiian Islands and the scenes are really marvelous bits of ingenuity. It is an expensive production and has delighted packed houses at every performance. A more extensive review will be given in next week's letter.

Margaret Illington in Her Husband's Wife enjoyed a second week's run with splendid attendance. The piece is a decided laughing success and pleased the many patrons. Commencing 17, Miss Illington and Harry Mestayer will be seen in a stupendous production of Romeo and Juliet.

Max Figman joined the Auditorium Stock co. 11, stepping into the vacancy caused by Nat Goodwin. It was a hearty Los Angeles welcome extended to this well-known character comedian on the opening night. Mr. Figman opened his engagement in The Marriage of Kitty and created a decided success in his role as Sir Reginald Belize. His support was excellent. Loleti Robertson won the audience with her clever interpretations. Of course Mr. Figman was called upon for a speech, which was given in a delightful bit of phraseology. The Substitute will follow. The Old Curiosity Shop in preparation.

The coronation pictures, which have packed the Grand Opera House during the past week, will extend the engagement for another fortnight. Beyond the entertainment feature of these pictures is the educational facility it offers of the historical events of the year.

The Marion Opera House will remain dark until Oct. 2, at which time there will be a two weeks' run of The Spring Maid. Oliver Moroso, manager of the Burbank Theatre, and Clarence Brown, of the Orpheum, have returned from vacation trips, and from all outward appearances seem to have much benefited from their hardships in the mountains.

The Milano films of Dante's Inferno, which are now and have been exhibited at the Majestic during the past two weeks, have proven a financial attraction. Commencing 17, they will be exhibited at Pasadena, at Clune's Theatre, for four nights.

At the Lyceum, formerly the Orpheum, the Armstrong Musical Comedy co. has been playing there since June 1. is doing a nice little business in musical comedy. Playing the Races was the bill during the past week.

DON W. CARLTON.

OAKLAND.—MACDONOUGH (H. H. Campbell): Jim the Penman 9, 10 to capacity houses; Theodore Roberts, Thurlow Bergen, and Florence Roberts fine. Richard Carle and Edna Wallace Hopper in Jumping Jupiter 11, 12; satisfactory performance, to fair attendance. The Girl in the Taxi 14-16; good performance, to average attendance. Baby Mine 17-20.—LIBERTY (H. W. Bishop): Bishop's Players presented The Masqueraders 11-17; E. T. Hall and Isabelle Fletcher in leading roles; great artistic triumph; excellent business. The Dawn of a To-morrow 18-24.—ITEM: Isabelle Fletcher, who has been playing leads with the Liberty Stock co., closed her engagement, and will be succeeded by Lucille Culver. The Lambard Opera co., in conjunction with Ohlmeier's Band, is proving a great attraction at Idora Park, and are drawing immense crowds at every performance.—Ringling Brothers' Circus gave two performances 9, 10, and played to capacity.

SAN JOSE.—VICTORY (F. A. Gieseck): Richard Carle and Edna Wallace Hopper in Jumping Jupiter 14; excellent co. delighted fair-sized audience. Miss Nobody from Starland 24.—THEATRE JOSE (Redmond and Blum): Ed. Redmond co. in David Harum 11-17; Manager Redmond in title-role up to all requirements. When We Were Twenty-one 18-24.

COLORADO.

ASPEN.—WHEELER OPERA HOUSE (Sheehan and Yates): Pictures to good houses 11-16. Richard and Pringle's Minstrels 20.

CONNECTICUT.

BRIDGEPORT.—PARK (J. F. Burke, res.): It's All on the Quiet did not warrant any return date from either quality or business standpoint. The Golden Crook Burlesquers held forth 18-20, and gave satisfaction to good-sized audiences. C. James Bancroft essayed William Gillette's old vehicle, The Private Secretary 21. Naughty Marietta 25.—POLI'S (Lewis D. Garvey, res. mgr.): A gala bill 18-23, wherein Rock and Fulton's ambitious headline act would fill the house even with a lot of "also runs." The four entertainers billed as the Banions are good enough of themselves, not to tread upon the reputation of the famous Brothers Hanlon of Voyage en Suisse record. Kimberly and Hodges and Ray and Rogers put over two hits, and Catherine Franklin Wilson's sketch had the merit of unusually good support. Hyland and Farmer and Louis Stone completed the numbers.—ITEMS: Manager L. D. Garvey has been relieved of the local management by Boss Poll, and promoted to direct the Poll "Home House" at New Haven. His successor here has not been definitely decided upon. In one respect Mr. Garvey's stewardship has excelled all of his predecessors—the quantity of newspaper publicity "put over" under the guise of news—good stuff, too! It is reported that a five-year contract has just been signed for Mr. Garvey to represent Poll interests. A welcome old face will greet the "back stage" folks in the person of "Captain" Abe Stevens, who was stage-manager of the house for "years and years." WILLIAM P. HOPKINS.

HARTFORD.—PARSONS (H. G. Parsons): Banner business george George M. Cohen's new comedy, The Little Millionaire, 18. The play is bright, snappy and full of action, with plenty of witty dialogue. It scored a success from the start. At the close of the opening performance the author was called, and in lieu of a speech repeated the words of one of his songs, "Any Old Place Where the Flag Flies." The audience joined in the chorus. The Chocolate Soldier 27, 28. Fritz Schell 29, 30. Naughty Marietta Oct. 2, 3. Red Rose 5. Golden Rule, Ltd., 6, 7.—POLI'S (E. Z. Poll): Alias Jimmy Valentine 18-23 marked the closing of a most successful stock season of seventeen weeks. Beginning 25 vaudeville was resumed.—HARTFORD: Packed houses were in Oct. 18-23 through the time daily.—ITEMS: Parsons has been entirely overhauled and improved.—Edmond Elton, leading man with the Poll Stock, has been engaged by Liebels and Co. and will appear in support of Madame Simone. His many friends offer their congratulations. A. DUMONT.

NEW HAVEN.—HYPERION (E. D. Eldridge): The Chocolate Soldier, by the Whitney Opera co., 21-23, with matinees 23; fair business; excellent co. A matter of local interest was the appearance of Lillian Poll, niece of S. Z. Poll, owner of the Poll circuit of vaudeville houses. Miss Poll sang the part of Nadina Popoff, and was well received. Fritz Schell in The Duchess 28. Rainey-Follette Lectures Oct. 1.—GRAND (M. T. Jack): James Bancroft in a revival of The Private Secretary 18-19; good business and co. Naughty Marietta, offered by Oscar Hammerstein, 22, 23, played to fair business; fair reception. The Golden Rule 25-27. Robert Edeson in The Cave Man 29, 30.

STAMFORD.—A L H A M B R A (Cox and Dull): The Lewis J. Cody Stock co. 18-23, presented Brown of Harvard to good business. Mr. Cody as Brown gave a very classy performance. Miss Duke as Evelyn was charming. Eugene Frazier as Thorne was unusually good. Aubrey Bosworth did very clever work in his interpretation of Kenyon. Wilson Hummel should change the last letter of his name to "r." for that about expresses his performance. James Devine and Louis Albion took care of the comedy parts in great style. Louis Albion deserves considerable credit for the careful and painstaking manner in which he is producing the plays each week. By Right of Sword 26-30.

MERIDEN.—POLI'S (Thomas Kirby): The Fortune Hunter 16; matinee and evening, to good business; pleased. It's All on the Quiet 18; poor business and satisfaction. The Witching Hour 20 to fair business. At the Old Cross Roads 21; fair business. James Bancroft in The Private Secretary 22 pleased good business. The Turning Point 23. The Fighting Parson 25. The Chocolate Soldier 26.

WILLIMANTIC.—L O O M E R O P E R A A U T H O R E (John H. Gray): McCune-Ward Vaudeville co. 14; packed house. Private Secretary 16. It's All on the Quiet 19; small house. Town Marshal 23. Ansel and Ox 26. Fighting Parson 27.—ITEM: Agnes Wallace Villa in the cast of The Private Secretary appeared at the Old Franklin Hall thirty-two years ago for Manager Gray.

NORWICH.—POLI'S (J. W. Rusk): Alias Jimmy Valentine 11-18; well presented. Mr. Postwick in the title-role was excellent; supporting co. satisfactory; business fair. Are You a Mason? 18-23.—ITEM: Mr. and Mrs. John Booth, who were great favorites here last season, will return to the co. and Hellaine Hadley will succeed Miss Pinkney as leading woman.

MIDDLETOWN.—MIDDLESEX (Henry Engel): The Fortune Hunter 18; large audience. William Deming, Curtis Bacon, and Beatrice Craven being especially noticeable; co. excellent. Witching Hour 21 pleased a good-sized audience. Vaudeville 30. Bob's Sister Oct. 3. Blue Mouse 6. The Girl in the Taxi 7. Henrietta Crozman 18.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch): The Fortune Hunter 14; fair performance and business. The Witching Hour 18 found favor with fair-sized audience. It's All on the Quiet 21. The Private Secretary 23.

WATERBURY.—POLI'S (Harry Parsons): The Witching Hour 19; fair-sized audience. The London Comedy co. in The Private Secretary 20 pleased. At the Old Cross Roads 22, 23. The Chocolate Soldier 25.

DANBURY.—TAYLOR'S OPERA H O U S E (R. J. Martin): The Fortune Hunter 15; pleased good house. Forty-Five Minutes from Broadway 19; good business. The Turning Point 22.

FLORIDA.

JACKSONVILLE.—DUVAL (J. B. Delcher): Starkey Players in Thoms and Orange Blossoms 11, 12 pleased fair business. Starkey Players in Baffles 13, 14 pleased fair business. The Red Rose 15, 16, and afternoon; excellent attraction, to good business. Alma, Where Do You Live? 17, 18; good co. to fine business. Dante's Inferno Oct. 1-6.—BIJOU (Frank W. Chase): Dark.—OPHEUM (C. A. Leach): William Tyler, Emerson, Edwards and Nevin, Emily Neve 10-16; good bill and business. Queen Mab and Jasper Weiss, Lillian Sisters, Carroll, Josh Dale, the Olympic Trio 17-23; good bill to fine business. Charles Marville, Gladys Wilber, Cook and Beall, Art Raphael, Five Musical Lassies 24-30.—MAJESTIC (John P. Pryor): St. Elm, Robb and Zalts, Smythe and Lloyd, Three Charibos 16-18; fair bill and business. Reggie Futch, Charles Mack and Mable Burgess, Ansell and Edwards, Mansfield and Clark, Robert Landore 17-23.—GRAND and SAVOY: Pictures to capacity.—IMPERIAL, PHOENIX, PASTIME, ASTOR, and ALAMO: Drawing well.

GEORGIA.

ATLANTA.

George Beban and Company Made Good Impression—Tim Murphy at the Grand.

George Beban, supported by an excellent co., opened the new Atlanta Theatre with The Sign of the Rose 16, and made a big success. The new house promises to be very popular. The Red Rose 16, 19. Alma, Where Do You Live? 20-23. Al. Field's Minstrels 28-30.

Manager Arthur Mattice, of the Grand, offered Tim Murphy and Dorothy Sherrod in The New Coon 18, 19.

The Empire Bunting Stock co. was seen to advantage in The Blue Mouse 11-16. Miss Bunting was supported by William Thompson, A. C. Walsh, George Whittaker, and Annie Wilbur. Raymond Paine in The Millionaire Kid follows.

Crowded houses greeted the vaudeville offerings at the Foray 11-16. Zellah Covington and Rose Wilbur head the bill. H. H. GREEN.

AUGUSTA.—GRAND (Richard B. Tant, res. mgr.): Parisian Beauties 12 (burlesque) to good business. The Ory Baby 14; fair co. and business. Hickman-Benney Stock co. 15-23 pleasing big business. Plays: Land Beyond the Law, The Tenderfoot, The Right of Might, The Girl from Home, The Burglar and the Lady, and One Girl in a Thousand. The Champagne Girls 27. Millionaire Tramp 30. Heart Breakers Oct. 4. Dear Old Billy 6. George Sidney in Blithe Spirit 7.

MONMOUTH.—PATTEE OPERA HOUSE (H. B. Webster): The Wolf Ang. 23; fair co. and house. Third Degree 5 pleased medium business.

The Goddess of Liberty 8 delighted good house. Lion and the Mouse 11; good co.; deserved better business. The Rosary 20. The Golden Girl 25. Parisian Beauties 28. The Traveling Salesman 30.—ITEM: Theatre has been beautifully redecorated, and Manager Webster has excellent attractions booked, which should make this a banner season.

AURORA.—GRAND (Charles Lamb, res. mgr.): Parisian Beauties 12 (burlesque) to good business. The Ory Baby 14; fair co. and business. Traveling Salesman 18; two performances; good co. and business; pleased. Doll and Her Dollars 17; matinee and night, to medium business. Gennaro and Elia Venetian Band 21. The Struggle 24. Dave Lewis in Don't Lie to Your Wife 28. The Heart Breakers Oct. 1.

QUINCY.—EMPIRE (W. L. Bush): The Girl I Love 16; two performances, to good patronage; first-class co.; excellent performance. Lion and the Mouse 17; matinee and evening; good business; pleased. Golden Girl 22. Billy 23. Barriers Burned Away 24. Seven Days 26. Cow and the Moon 30.

MOUNT CARMEL.—THEATRE (Frank J. Cowling): Lyman Twins in The Speculators 8 pleased good business. Girl Who Dared 18; fair co. and business. Lorraine Stock co. 15, 16; good co.; fair houses. Rosary 19. Lorraine Stock co. 22, 23. Pumpkin Huskers 26.

PITTSTFIELD.—K. C. OPERA HOUSE (Burke Swan): PRINCESS (M. B. Sanborn): Motion pictures 18-23; capacity.—UNDER CANVAS: Goldfarb Brothers 21.—ITEM: Manager Swan has purchased the entire management from F. R. Field, and took charge 18.

MATTOON.—MAJESTIC (Joseph Kuschler): Wizard of Wissland 4; fair; light business. Pumpkin Huskers 13; good business. Joe Howard in The Goddess of Liberty 15; excellent co.; capacity.

CHARLESTON.—GRAND (W. W. Eagleston): Lyman Twins in The Speculators 11; good co. and business. Pumpkin Huskers 19; fair. Joseph E. Howard in Goddess of Liberty 20.

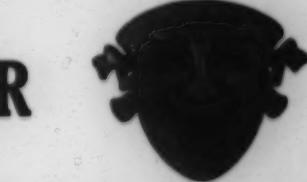
DIXON.—OPERA HOUSE (P. P. Starin): W. W. Howland and Edwin Clifford presented The Rosary 11 with Mary Jordan Lee, Frank Kilday, and Roy Laidlaw in leading roles; very capable co.; good business.

CHAMPAIGN.—WALKER OPERA HOUSE (E. K. Dahl): The Goddess of Liberty 18 pleased large house. The Senator 14, under auspices of the K. of C.; excellent co. and pleased; packed house. The Barton-Howard Stock co. 18-23.

LA SALLE.—OPERA HOUSE (E. C. Zimmerman): Golden Girl 7 drew good business. Rosary 10; excellent satisfaction; good business. Traveling Salesman 21. Girl Question 24.

STERLING.—ACADEMY (George O'Leary): The Rosary 13 pleased good house.

INDIANA.



INDIANAPOLIS.
Some Fine Attractions to Be Seen at the Murat—
Charles Cherry Reopens English's.

Following Dante's Inferno pictures, which are in the second week at the Murat 18-23, the regular season will open with Mother, with Mary Shaw and a competent cast, 23-30. Other early bookings are William Fawcett in The Faun 5-7. Blanche Ring in The Wall Street Girl. Low Fields in The Hush Puppies.

Dark since 15, English's will reopen with Charles Cherry in The Seven Sisters 25-27.

A worthy attraction at the Park 18-20 was Thomas E. Shea, supported by a good co., who boasted to advantage in A Man and His Wife.

Dr. Jekyll and Mr. Hyde, and The Bella. Mildred Holland and her pleasing co., who headed the bill at Keith's 18-23 in The Power Behind the Throne, made a distinct impression and was well received. Mullin and Coogan made the comedy hit of the bill and were recalled many times. Others were the Numba Jana, Gordon Elfrid and co., Ethel McDonough, Dan

Mont Trio, James H. Cullen, and Eckert and Berg.

At the Colonial were Peppino, Helene Hardy, Arthur Bigby, Fisher and Green, the Tod-noids, and the Two Shermans.

The Indianapolis "News" entertained its carriers at Keith's 18, 19, 21. The Indianapolis "News" Newsboys Band gave a twenty-five minute concert on those nights which met with enthusiastic applause from the boys in the balcony and the audience.

Russell Powell, the well-known basso of this city, has been engaged for the role of the Bulgarian captain in *The Choctaw Soldier*.

PEARL KIRKWOOD.

SOUTH BEND.—OLIVER (Harry G. Sommers): Kyrie Believe, supported by Isabelle Irving and strong co. in *The Mollusk*, 18; gave splendid performance to large house. Rose Welch and Kittle Francis in *The Happiest Night of His Life* 15, satisfied good house. Get-Rich-Quick Wellington 22. Grand Van Studiford's *The Paradise of Madison* 23. **AUDITORIUM** (Harry G. Sommers): Don't Lie to Your Wife 10-13; good co.; fine business. The Little Girl That He Forgot 14-16 drew well and pleased. Nobody's Claim 17-20. The Rosary 21-22.

ANGOLA.—CROXTON O-P-E-A-H O-U-S-E (Charles Eliza): *Pat of Country Kids* 12; fair co. and business. *Country Home* 21. George Biden in *Big Jim* 22. Lyman H. Howe Oct. 2. *Doll and Her Dollars* 6. *Ed. Doyle's Orpheum* Stock co. 9-14. Graustark 19. Madame Sherry 27. Baby Mine 31.

RENSSLEAVER.—ELLIS (J. H. S. Ellis): Stock co. in *Deuces, Moths, and Yankees* 18-19; pleased fine business. Millionaire Trump 18 pleased fair house.—ITEM: The reorganized stock co., under management of Harold Gano and Christ Nelson, is doing good work.

GOSHEN.—JEFFERSON (H. G. Sommers): Doyle Stock co. (Country Fair Week) 11-16; presented W. A. King, The Game, The Australian, New York State, The Light That Failed, Rip Van Winkle, and A Royal Prisoner to excellent business; giving good satisfaction. The Rosary 20.

HUNTINGTON.—THEATRE (H. E. Borebridge): George Sidney in *Big Jim* 11; excellent satisfaction. Rosalind at the Red Gate 12; good business; satisfied. Keith Stock co. 25-30.

RICHMOND.—GENNETT (O. G. Murray): *Merry Mary* 11; good co.; large house. *Peek's Bad Boy* 16; good co. and business. Seven Days 22.

LOGANSFORT.—NELSON (G. A. Holden): *Champagne Belles* 9; large house. Rosalind at the Red Gate 12; good co.; fair business.

PHIL.—WALLACE (C. E. Holden): *Merry Mary* 16 pleased. Keith Stock co. 18 opened to good business and pleased.

CONNORSVILLE.—AUDITORIUM (F. E. Kohl): Rosalind at the Red Gate Aug. 25. *Dante's Inferno* pictures Oct. 2-4.

MICHIGAN CITY.—OPRHEUM (Horace Geiger): Doyle Stock co. 17-22. *Merry Mary* 25.

IOWA.

DES MOINES.

Nation Ruckert and Corliss Giles Continue to Please—Good Offerings at the Berchel.

Prince Otto was the offering at the Princess 17-24 and the stock co. pleased many good-sized houses. All the members were in the cast, with Corliss Giles as Prince Otto and Marion Buckert as Princess Seraphina.

At the Berchel two popular-priced attractions hold the boards. The Girl of the Streets was the attraction the first half of the week and The Convict's Daughter finished on Saturday.

At the Orpheum the Photo Shop and Albert Hole, the boy soprano, were the feature stars. The Majestic had two creditable vaudeville bills for the growing business at this house.

"To Marion Buckert, with best wishes for all good luck, from her friend, Thompson Buchanan." Such is the inscription written on one of the most highly priced photographs which is used by Marion Buckert, the leading woman of the Princess Stock co., to decorate her dressing-room. This is especially treasured by her because it serves as a reminder of a dinner given at Mr. Buchanan's New York home in her honor just before she came West. She began her season here in one of Mr. Buchanan's plays, *A Woman's Way*.

H. M. HARWOOD.

DUBUQUE.—GRAND (W. L. Bradley): *Cal Stewart* 17 drew only fairly. *The Cow and the Moon* 24. Madame Sherry 25. William Hawtry in *Dear Old Billy* 27. *The Light Infernal* 28-30. The County Sheriff Oct. 1.—**AUDIOME** (Jesse Kammel): *The Counterfeiter* 11-12.

The stock co. 14-16, by the Hall, on a circuit of successful meetings. **MAJESTIC** (John Housenthal): Opened with *The Family Entrance* 18. *Great William*, *We Dale*, *Gardner and Harvey*, *The Tailor's Dream*, and *Lawrence and McDwards* until 25.

MARSHALLTOWN.—N-E-W ODEON (J. Rockford): *Morey Stock* co. 12 in *Red Circle* pleased a good house. *The Great Diamond Robbery* 14-15, entertained a good house. *Cast Away* 17 drew well and met with 18. *Boys of the Hills* opened a fair audience. *The Whole Damn Family* 18 drew well. The Girl I Love pleased a good house. *The Squaw Man* 19. Three Twins 21. Cal Stewart in *Politics* 24.—**COLONIAL** (G. Walter Thompson): Two bills 10-16 pleased good houses.

CLINTON.—THEATRE (G. E. Dixon): The Girl I Love 14 pleased fair business. Other People's Money 17 canceled. *The Golden Girl* 18. *The Mystery* 20. Dr. Frederick A. Cook, American explorer, two lectures, afternoons and evenings. 22. *Parisian Beauties* 24. *The Cow and the Moon* 25.—**FAMILY**: Vaudeville, B. Bodin: good bill and business.

SPENCER.—GRAND (Franklin Photo): Ole Swanson 6; fair co. and house. Beach-Wagner-Swan Opera Co. *Love Invitations* 15 pleased good house. M. G. M. Lecture, by Hon. Champ Clark, 27. *Lena Rivers* 29.—**UNIQUE** (George Deverell): James Martin's Lectures 18-23 pleased good houses.—**UNDER CANVAS**: *Sells-Forough Circus* 12 drew well.

FORT DODGE.—**AUDIOME** (D. Barnett): *Fraser Stock* co. in *A Woman of Mystery* 11-18; good business. *For Her Child* 19-20; good attractions and business.—ITEM: Principal bookings for *The Princess* will be through M. Jenkins, of Sioux City. A good season is locked for.

INDEPENDENCE.—**GEDNEY O-P-E-A-HOUSE** (Clyde H. Wilson): 8 and 9. vaudeville 11-16. *Glipin Hypnotic* 18-22 opened to big business. *Squaw Man* 25. *Freeman*

Brothers 27. *Lonesome Pine* 30. *Mutual* Lyceum Bureau Oct. 3. *Village Postmaster* 4.

WATERLOO.—**THEATRE** (A. J. Busby): *Girl I Love* 12 pleased good business. *Three Twins* 20. *Squaw Man* 23. *Madame Sherry* 26.—**CRYSTAL** (J. Jolly Jones): Vaudeville 11-16 drew very well.

PERRY.—**GRAND** (A. W. Walton): The Lyman Twins 16 delighted S. R. O. *The Squaw Man* 20. *Georgia Edding Stock* co. 25-30.

ANAMOSA.—**GRAND** (Clifford L. Niles): Cal Stewart in *Politics* 11 pleased packed house.

KANSAS.

CONCORDIA.—**BROWN GRAND** (E. V. D. Brown): *The Bandit Boss* 8 gave two concerts that pleased large houses. The matinee was for the children of the city, and Manager Brown acted as host to one thousand children. The Hillman Ideal Stock co. 19-23. *The Wolf* 21. *The Prince of To-night* Oct. 19.—**UNDER CANVAS**: *The Kit Carson Buffalo Ranch Wild West* 18 drew fair attendance.

FORT SCOTT.—**AIRDOME** (Harry C. Erlich): *The Tolson Stock* co. had very good business week ending 16. *Plays*: *The Man Who Wins*, *The Wheel of Fate*, *Call of the Bird*, *Devil's Lane*, *The Belle of Harvard*, and *Two Men and Their Wives*. *The De Armond Brothers* 18-23.—**DAVIDSON** (Harry C. Erlich): *Billy* 14; good co.; light business.

OTTAWA.—**ROHRBAUGH** (F. C. Dobson): *Christy Brothers' Minstrels* 12; fair performance and business. *Billy* 18; good performance; fair business. *Morey Stock* co. 18-23.—**UNDER CANVAS**: *Buffalo Bill* 12; fine performance and business. *Patterson Brothers' Carnival* 18-23.

COLUMBUS.—**McGHEE'S** (W. H. McGhie): *The Woman of the Hour* 18; fair performance and business. *Blind Boone* 20. *Christie's Minstrels* 23. Regular season opens with *The Rosary* 30.—**UNDER CANVAS**: *Yankee Robinson Circus* 12; fairly good business.

KENTUCKY.

LOUISVILLE.

Leila McIntyre and John Hyams Please Macauley's Patrons—Beulah Poynter Scored Hit.

John Hyams and Leila McIntyre in *The Girl of My Dreams* filled a successful week at Macauley's 18-23. Eisia Janis is underlined in *The Slim Princess* 25.

The *Female* will be presented 25 at the Shubert Masonic, inaugurating the regular season at that house.

The *Boy Detective*, with Lyle La Pine as *Willie Live* drew large business at the Avenue Theatre week ending 23. *A Fugitive from Justice* follows.

Beulah Poynter scored heavily at the Walnut Street in *Mother's Girl* and *The Call of the Cricket* week 18-23. Bartley Campbell's *White Slave* comes next.

Burlesques proved a strong attraction with *The Queens of the Police* before at the New Birmingham and *The College Girls* at the Gentry.

The vaudeville season at the Mary Anderson with name change, E. F. Keith's Theatre opened 17 with *Willie*, *Charmion* as the headliner. *Hopkins'*, with six big vaudeville acts, also drew well week ending 23.

Young Buffalo's *Wild West Show* will give two entertainments here 25 to assured large business. *Annie Oakley*, the champion woman shot, is a star with this organization.

Mrs. Ona B. Talbott is in the city arranging for the *Geraldine Farrar Concert* Oct. 16. In the co. are Edmund Clement, the tenor, and Frank La Farge, the accompanist.

Louisville Lodge of Elks, No. 8, celebrated the successful aviator meet with a social circle 19 at the Elks' Home. Members of visiting theatrical cos. were guests, and a gala occasion was enjoyed.

Manager James B. Camp, of hustling fame, has returned from the East with a date book full of surprises for Louisville amusement lovers to be made public later.

Robinson's famous circus organization, which recently stranded in the interior of the State, will probably have its temporary home here, while its affairs are being legally adjusted by the State courts.

CHARLES D. CLARKE.

LOUISIANA.

NEW ORLEANS.

Olga Stock Opened Season at the Tulane—Gagnon-Pollock Company Doing Well.

With the opening of the Tulane Theatre 17, the new season may be said to have begun. The Girl in the Train was the offering, which proved entertaining, and Olga Stock, *Violet Seston*, William Kolb, and Edwin Wilson were decidedly satisfactory in the principal roles. *Aphie James* 24-Oct. 1.

The Girl from Rector's appeared at the Crescent 17-23, and repeated its last year's success. Dorothy Bolton, George W. Paige, Frank Darion, Lillian Bentz, Margaret Dawson, and Clair Paige were prominent in the cast. The House Next Door 24-Oct. 1.

The Gagnon-Pollock Stock co. presented *The Love Route* 17-23, in which Edith Pollock and Bert C. Gagnon did excellent work. *The Lion and the Mouse* 24-Oct. 1.

The Orpheum, presenting what is best in vaudeville, opened its season 18, with a large attendance and excellent bill. The features were: *The Boys*, *Martinetto* and *Sylvester*, *Madden* and *Pitman*, *Melnotte Twins* and *Clay Smith*, *Quigley Brothers*, *Rosair* and *Ward*, *Barnes* and *King*, the *kinodrome*, and an amateur orchestra under the able baton of Professor Toss.

The long-looked-for *kinemacolor* motion picture of *The Coronation* was the attraction at the Dauphine 18-23, and proved instructive and enterprising.

The Lafayette Theatre, formerly the Shubert and the Greenwall, presenting motion pictures and vaudeville, as well as the numerous smaller motion picture houses are holding their own.

The United States Marine Band is advertised to appear here at the Atheneum Oct. 18.

Jules Lavelle, the lessee and manager of the French Opera House, reached the city 18, and is very enthusiastic over the approaching grand opera season, which begins about the middle of November with *L'Africaine* as the premiere.

J. M. QUINTERO.

DONALDSONVILLE.—**GONDRA** (Will-

iam F. Nolan): Season opened with *The Thief* 18. Other plays: *Wizard of Wissland*, *The Gambler*, *Sis Perkins*, *The Third Degree*, *Wood Sisters*, *When a Woman Wills*, *The Night Riders*, *The Lion and the Mouse*, *Coburn's Minstrels*, *The Visitor*, *The House Next Door*, *Madame Sherry*, *Peculiar Bad Boy*, *A Bachelor's Honeymoon*, *The Girl and the Tramp*, *Human Hearts*, *Graustark*, *Beverly of Graustark*.

NEW IBERIA.—**ELKS' THEATRE** (Julius Scharf): *Twenty-first Century Minstrels*, produced by local talent benefit Fire Co. No. 1, 19; excellent performance, crowded house. Regular season opens with *The Girl from Redon* 26.—ITEMS: Prospects are for good seasons as the cane crop is better in this section than it has been in years.—*Cotton Blossom Floating Palace* will be on Bayou Teche 22.

MAINE.

LEWISTON.—**EMPIRE** (J. A. O'Brien): *The Newlyweds and Their Baby* 14; large co. with excellent scenery; very entertaining performance; good house. *The Girl of the Mountains* 16; good house; co. and performance fair.

LYNN.—**THEATRE** (J. A. O'Brien): *Twenty-first Century Minstrels*, produced by local talent benefit Fire Co. No. 1, 19; excellent performance, crowded house. Regular season opens with *The Girl from Redon* 26.—ITEMS: Prospects are for good seasons as the cane crop is better in this section than it has been in years.—*Cotton Blossom Floating Palace* will be on Bayou Teche 22.

BANGOR.—**OPERA HOUSE** (F. A. Owen): *The Newlyweds and Their Baby* 16; well pleased large audience; Earl Knapp as the Baby and Major Knott Much was very clever and scored hit; the chorus was also good. *The Wolf* 18; fair business; co. and performance acceptable. *The County Sheriff* 26. *Madame X* 29, 30. *The Taylor Stock* co. Oct. 2.

BRUNSWICK.—**TOWN HALL** (H. J. Glynn): *Man on the Box* 16; excellent co.; fair house.

MARYLAND

BALTIMORE.

Frances Neilson and Company Fulfilled All Expectations—Good Season in Sight.

Valeska Suratt and co. opened a week's engagement at Ford's 24 in *The Red Rose*, to a house in which even breathing room was at a premium. It has been some years since Miss Suratt trod the boards of a local playhouse and a heavy advance sale would indicate a capacity audience at every performance. The production is decidedly well worth seeing. *Kitty Gordon* in *The Enchantress* Oct. 2.

Frances Neilson fairly swept the audiences before her at Albaugh's during the week 25, with as finished a performance as has been seen here in a long time, when the Columbia Players essayed *Merry Mary Ann*, and left absolutely nothing to be desired. Her performance was a distinct triumph and stamps her as an actress of consummate skill.

The Maryland again has a bill of unusual excellence and is crowded nightly with the lovers of good vaudeville, being the only theatre in town presenting really high-class acts. The Maryland is generally sold out by 8:30 every evening.

On Saturday night, 30, all that part of Baltimore theatrically inclined will send its way to the Academy of Music, to get a first glimpse of the playhouse in its new garb, and incidentally to see the first performance of the famous Pink Lady in this city, which has been chosen to dedicate the occasion. As told in the columns of *The Minnow* a few weeks ago, the Academy is practically a new playhouse, over \$40,000 having been expended on improvements which consist of entire redecorations, new lighting system, carpets, draperies, chairs, dressing-rooms, *etc.* *Dean* and *Harry Henkle*, the new managers, have everything in preparation for the opening.

On Oct. 2 Baltimoreans will have opportunity to pass first judgment on Victor Herbert's latest work, as Joseph Gaites has chosen this city for the first production of *The Enchantress*, in which *Kitty Gordon* is to star.

I. BARTON KEEFIS.

FREDERICK.—**NEW O-P-E-A-HOUSE** (Pearce and Scheel): *The Girl in the Taxi* 21; good, to good business. *Barnes' Minstrels* 12-16. *Picture Circus* 12-16. *O. C. Logie* co., *Blasphemy*, *Hebe*, *Trio*, and motion pictures 18-25. *Lyon*, *Arto*, *Antoinette Sisters*, and motion pictures 20-25 (except 29). *The Firing Line* 29.

ANAPOLIS.—**COLONIAL** (W. F. Crouch): *Red*, *res. mgr.*; *U. T. C.* 18 to good business. *Royal Sam* 18 to good business. *The Gambler* 23. *Old Homestead* 25.—**UNDER CANVAS**: *Frank A. Robbins' Circus* 18; two performances to good business.

MASSACHUSETTS.

FALL RIVER.—**ACADEMY** (George S. Wiley, *res. mgr.*): *Harry Kelly in His Honor* the Mayor 18, with *Nellie Daly*, *Eleanor Sutter*, *Kate V. Nelli*, *De Gruy*, *Jack Ryan*, and *George Kelly*. *Harry Kelly* in *Deacon Wins* created an end of fun, while *George Kelly* in the title-role gave a finished performance; attendance good 15, 16, with *Rachelle Bernard* as *Parade*. *Miss Benard* is deserving of special mention for her very excellent performance. *Florence Oberman*, *Lillian Bennett*, and *Ella Berger* were very good. Others in the co., *Judson Langwill*, *Angela Guise*, *Frank Backus*, and *William McCrystal*; attendance fair. *Dante's Inferno* 18-28; more than fulfilled all expectations; attendance excellent on opening. *The Angel and the Ox* 28-30. *The Girl in the Taxi* Oct. 2. *Over Night 4*. *Ten Nights in a Barroom* 6-7. *Naughty Mavlette* 9. *The Fighting Parson* 12-14. *Boston Symphony Orchestra* 18-19. *The Girl in the Mountains* 19-21. *U. T. C.* 25. *The Nest Egg* 30, 31.—ITEMS: *Laura Jean Library* and co. closed season in this city 12, on account of poor business.—Charles E. Cook will be resident manager of the Savoy this season, opening 25.—W. D. Reed, at one time manager of *Nance O'Neil*, and also manager of the Academy and Savoy theatres, in this city, has been appointed treasurer of the Mason Opera House, Los Angeles, Cal., by *Klaw and Erlanger*, of New York, and *W. T. Wyatt*, of California.—William Manning will have charge of the box-office of the Savoy, as usual, this season.—*Over Night*, with *Harry S. Hadfield* and *Arthur Aylsworth*, who gave a score of friends here, is booked for Oct. 24.—Mr. and Mrs. *Walter McPhail*, of New Bedford, gave an elaborate luncheon 14, in honor of Lester Loring and *Mollie Lloyd*, of the Loring Stock co., at their home. It was a delightful affair.—*Amy Beard* (Mrs. Lester Loring) is visiting friends in New York for a few

MONKS WIN RIGHT TO CHARTREUSE

United States Supreme Court Favors Carthusian Order in Fight to Protect Secret of Its Liqueur.

By a decision of the United States Supreme Court the Carthusian monks who make the celebrated liqueur known as Chartreuse, have won their fight against the Cusenier Company, a New York corporation, to prevent the latter from using the trade-mark and other indicia of the monks' product in the sale of a similar cordial in this country. The Cusenier Company acts as agent for the French liquidator, Mons. Henri Leontier, appointed by the French court to take possession of the property of the monks in France under the Associations act of 1901.

Following the forcible removal from their monastery, near Voiron, in the Department of Isere, in France, the monks took their liqueur manufacturing secret with them and set up a factory in T

Quina, John. Mr. Heffron as the dope hand worked carefully and successfully with a hard part, and as stage director should have added praise for turning out a snappy production. The Squaw Man 25-30. Wildfire being postponed until later.—ORPHEUM (L. B. Mayer): Crowded houses and good offerings. The Naked Truth 18-20 pleased, as did the headliner 21-23. Christians Hall and co. in Fate. A number of big acts are booked, and with the new theatre showing progress things look bright.

FITCHBURG.—CUMINGS (H. F. Jackson): The Rosary 18; matinee and night, to good business; satisfaction co. The Town Marshal 18 to light matinee and full house in the evening. The Girl in the Taxi 20. Ward De Wolf as Bertie. W. J. Walsh as Percy Peters. Lucille Gardiner as Mrs. Smith, the girl; Kraft Walton as Alexis. Gertrude Le Brandt as Mrs. Stewart. Frank J. Kirk as Mr. Stewart, and True S. James as Mr. Smith, were all worthy of special mention, while the rest of the co. were adequate. The Confession 21. The Newswives and Their Baby 28.—ITEMS: Nettie Black, who has been visiting her daughter, Mrs. H. F. Jackson, has returned to her home in New York.—John Webster, at one time advertising agent of the Cummings, was a visitor in town 14.

LOWELL.—OPERA HOUSE (Ralph A. Ward): Taylor Stock co. closed successful week 18. Climax 19; good co. and house. Harry Kelly in His Honor the Mayor 21. Girl in the Taxi 23. Zelma Sears in The Nest Egg 25-37.—MERRIMACK SQUARE (F. J. Carroll): Merrimack Stock co. in For Him 11-18; Kendall Weston and Florence Phelps continue to please large business. Mabel McKinley, Nelson Millidge, and Ed. Winchester 18-23; capacity. —HATHAWAY (Gardiner and Shainro): Donald Meek Stock co. in The Barrier 18-23. With Mr. Mack and Marie Horton, pleased capacity.—KEITH'S (W. H. Stevens): Opened 11 with fine vaudeville bill to capacity house.

BROCKTON.—CITY (W. B. Gross): Mitchell, Hunt and Miller, Rose Sheridan-Welch, Henry Myers, Bell and Mayo, and the pictures to full houses.—HATHAWAY'S (McCue and Cahill): The Thompson-Woods Stock co. 18-23 opened in The City to large and pleased audience. William H. Dimoto as a pianist gave a fine interpretation; Thelma White, William B. Powers, Frances Bradford, and Marion Chester are deserving of mention for good work. Barriers Burned Away 25-30.—SHEDDY'S (Nat Burgess): Anita, Bostwick and Randolph, the Bijou Comedy Three, and pictures to large business.

WORCESTER.—THEATRE (Mr. Sheehan): The Folies Bergeres 18-20 pleased good business. The Italian Dramatic co. in Il Cigno and La Morta Civile 23. Robert Edison in The Cave Man 25, 26.—POLY (J. C. Criddle): Pretty Peggy 18-23; well staged and pleased good business. The Fourth Estates 25-30.—FRANKLIN (Belmont): The Cowboy and the Thief 18-20; good co. and fair business. Queens of the Jardin de Paris 21-23 pleased big business.

ATHOL.—HILLSWORTH OPERA HOUSE (A. Hillsworth): August H. Perry Stock co. in Daughters of Fate, Her Father's Sin, Lena Rivers, Under Two Flags, Price of Honor, East Lynne, Resurrection, and Dora Thorne 11-18; good co. and business. Girl in the Taxi 18; very good co.; capacity house. Forty-Five Minutes from Broadway 22. Town Marshal 23. Wardle Ward Stock co. Oct. 2-7.

LAWRENCE.—OPERA HOUSE (George W. Gallagher): Dante's Inferno pictures closed a good week 16. Harry Kelly in His Honor the Mayor 18 pleased fair house. The Girl in the Taxi 21. The County Sheriff 23. Helen Ware in The Price 25. The Witching Hour 27. Zelma Sears in The Nest Egg 28-30. The Fighting Parson Oct. 2-4.

NORTHAMPTON.—ACADEMY (B. L. Potter): The Confession 16 (matinee and night); was acted; small attendance. Forty-five Minutes from Broadway 23. Helen Gracey Stock co. 25-30.

HOLYOKE.—EMPIRE (T. F. Murray): Empire Stock co. in Great John Gant 18-23; Willard Dashiell in title-role and co. gave good support. Caught in the Rain underlined.

GLoucester.—UNION HILL (Lothrop and Tolman): The Climax 18; good co. and business.—OLYMPIA (A. H. Mailly): Vaudeville 11-18 pleased good houses.

PITTSFIELD.—COLONIAL (James P. Sullivan): The Fortune Hunter 20 pleased large audience. The Fighting Parson 21. It's on the Quiet 22. His Honor the Mayor 23.

MICHIGAN.

DETROIT.

Grace George at the Garrick—Charles Cherry at the Opera House—Other Bills.

The Week at the Garrick Theatre was divided between Just to Get Married and Much Ado About Nothing, with Grace George as the bright particular star. William Faversham in The Faun 25-30.

Detroit Opera House 18-23 had Charles Cherry in Seven Sisters.

Of more than average interest was the bill at the Temple Theatre 18-24. Kajiyama, a Japanese handwriting expert, gave a novel exhibition of penmanship and freak writing. Bert Fitzgerald, the monologist of the pictures with his collection of "crazy" songs. The balance of the bill included Bewers, Walter and Ochsner in The Rubes, Marie Fenton, MacKay and Cantwell, Gordon and Kinley, Hickley's Comedy Circus, and Musical Avocados.

Melrose and Meers, equestrians of national reputation, headed the bill at Miles's Theatre 18-24, and the balance of the programme was made up of White, Peiser and White in Something Different, Libby and Trayer, Leo Filler, Lina Panner, and Bell Dixon.

Rose McVille paid her annual visit to the Lyceum Theatre 17-23 in Sis Hopkins. Paid in Full 25-30.

Rowman Brothers' Vanity Fair co. proved one of the largest and best burlesque organisations seen at the Gayety this season. Manager Ward announces the Merry Whirl co. 25-30.

Watson's Beef Trust was at the Avenue 17-23. Next week, Yankee Doodle Girls.

The Romany Opera co. an excellent drawing card in Detroit, will head the bill at the Temple Theatre next week.

The theatrical business is suffering greatly locally through the street car strike, which was declared Wednesday morning and tied up every line in the city. ELYP A. MARGNI.

GRAND RAPIDS.—POWER'S (L. B. Billman): The Girl of My Dreams 11-18 was well liked by very large houses; likewise Get-

Rich-Quick Wallingford 18-20, which broke the house's record for a half-week attraction. Grace Van Studdiford in The Paradise of Mabomot 21. Dillingham and Ziegfeld will produce Over the River, Eddie Foy's new play, 25, 26; the co. will arrive in time to give a final dress rehearsal Sunday. Ethel Barrymore in The Witness for the Defense 30. The Gamblers Oct. 2. Walker Whiteside in The Magic Melody 3, 4. Kubelik and David Bispham will give recitals in October.—MAJESTIC (Orin Stair): Sis Hopkins and Suzy Izzy divided week 10-18, and both proved to have the same old pulling power. Dave Lewis in Don't Lie to Your Wife 17-20; a hit with large houses. Merry Mary 21-23; Bed Mill 24-27. Checkers 28-30.—RAMONA (L. J. Delamar): Closed 17; the following bill was well received: Top of the World, Luciano Lucca, Aldro and Mitchell, Elsie Faye, Miller and Weston. Loraine and Dudley co. Motion pictures: a colored comedy quartette was booked in place of Adele Oswald.—THEME (C. H. Miles): A pleasing bill, headed by May A. Yohn, is drawing good business 18-23.—GARRICK: Bishop's Players are drawing well 17-23 in A Soldier of the Empire. The Forger 24-30.

KALAMAZOO.—FULLER (W. J. Donnelly): Little Homestead 7 established fair houses. Frederick the Great 8; very good. The Melville in Sis Hopkins 14. Merry Mary 20 pleased fair business. Grace Van Studdiford in The Paradise of Mabomot 17. Sidney Drew 22. Checkers 27.—ACADEMY (B. A. Bush): The White Sister 22. Ten Nights in a Barroom 23.

COLDWATER.—TIBBITS (John T. Jackson): Paul Revere 12, 13; two large houses; Phyllis Jackson scored big hit in one of the principal roles. Oscar Cook Stock co. 18-23 opened in On the Quiet to big house. Lyman Howe's pictures 26. Girl from U. S. A. Oct. 11. Walker Whiteside 7. Doll and Her Dolls 11. Tomcat! 11. Vaudville 14.

PORT HURON.—MAJESTIC (Sam Hartwell): Sis Perkins 18; fair co. and business. Grace Van Studdiford in The Paradise of Mabomot 18 delighted large audience. Checkers 21. Thurston Stock co. 24-30.—CITY (Sam Hartwell): Ideal Stock co. 17-23; good business every night.

BIG RAPIDS.—COLONIAL (Bartlett Doe): Lion and the Mouse 18; usual satisfaction; excellent business.

MINNESOTA.

ST. PAUL.

Madame Sherry's Second Visit—The Rosary Drew Well at the Grand.

Madame Sherry paid her second visit to the Metropolitan 17-23, with Flo Irwin, Marie Flynn, Lillian Tucker, Lotta Kendall, Oscar Figman, William Cameron, and M. H. Weldon in the cast. For some unacceptable reason business was not up to expectations and the week will hardly average better than fair. George Beban in The Sign of the Rose Oct. 6-4. The Fortune Hunter 3-7. Sis Janis 8-11. Ethel

The Rosary, with Frank Kilday as Father Kelly, fared well at the Grand 17-23. The balance of the cast included Mary Jordan Lee, Roy Laird, Douglas Lawrence, and Addie Dougherty. The Third Degree 24-30. The Light Eternal Oct. 1-7. Three Twins 8-14. Traveling Salesman 18-21. George Sidney 22-23.

The Orpheum had a very satisfactory bill 17-23, which embraced the melodramatic skit Corralled, Monroe Hopkins and Lola Astor, Arlington Four, Ed. Bernard, Lillian Schreiber, Alburton the First and Jessie Miller, and Clover Trio. Business good.

The Empress 17-23 offered La Verne Barber's Players, Warren and Seymour, Luigi Dell'Oro, Mondane Phillips, Clayton Maxkien, and Burgus and Clara. Good business.

The Majestic bill was headed by Frank Rutledge and co. and Adonis 18-24. Fair business. Ed. Gallagher and Al. Shean's Big Banner Show at the Shubert and Jardin de Paris. Girls at the Star opened to capacity 17-23.

This will very likely be the Star's last year in its old location on East Seventh Street, near Riley Street. The Colonial, on Eighth and Wabasha Streets, is to be remodeled, and the plans include the three-story brick building in the rear of the theatre. When completed next Fall this will be the new home of the Western Burlesque Wheel, and two blocks from the Eastern Burlesque Wheel's present location. In remodeling the Colonial for this purpose the chief difficulty lies in obtaining the street noises.

JOSEPH J. PFISTER.

ST. CLOUD.—OPERA HOUSE (R. T. Davidson): Benefit for manager 22: S. R. O.: Masonic Quartermaster, of Minneapolis, were specially engaged in addition to the St. Cloud Band. Among others who contributed were Herbert Gould and Miss Roselmaer. Martin Mallor was chairman of the General Committee. The house was beautifully decorated for the occasion.

NORTHBROOK.—WARR AUDITORIUM (Herman Hoe): Servant in the House 30. Lion and the Mouse Oct. 6. Cow and the Moon Nov. 2. Lonesome Pine 9. Girl and the Tramp 18.—UNDER CANVAS: Gentry Brothers 18.

WINONA.—OPERA HOUSE (C. F. Berlin): Barnum, the hypnotist, 11-18 satisfied packed house. Lewis-Oliver Players 17-24. Dear Old Billy 26. Chauncey Olcott 30.

MISSISSIPPI.

CORINTH.—OPERA HOUSE (W. A. Dewey): Thief 30. Southern Amusement co.—In definite.—ITEMS: A stock organization is making this city a base to work from and covering a neighboring circuit.—Mr. Kline, secretary of the Amusement co., is ill of typhoid, but is soon expected to be about again.—J. J. Coleman, of New York, has the booking of this house and a good season is expected.

BILOXI.—DUKATES (J. J. Corcoran): Girl from Bector's 18; good co.; many curtain calls after second act; capacity house.—AIRDOME (S. T. Stephens): Vaudeville and pictures 11-17 pleased excellent business.—PLEASURE DOME (S. T. Stephens): Pictures 11-17: S. R. O. all week.

TUPELO.—OPERA HOUSE (L. G. Milam): The Thief 26. Cuban's Comedians Oct. 2-9.—UNDER CANVAS: Barnum and Bailey's Circus 8. Buffalo and Pawnee Bill's Circus 14.

CLARKSDALE.—NEW THEATRE (Crawley Brothers and Burke):—ITEM: House re-decorated; good booking and prosperous season looked for.

GULFPORT.—DIXIE AIRDOME (Fred Abney): Pictures and vaudeville 18-23 drew S. R. O.

MISSOURI.

KANSAS CITY.

Return of Stock at the Auditorium Meets with Approval—Record of Busy Week.

The event of the week of 17-23 was the opening of the Woodward Stock co. for a season's run at the Auditorium, which theatre was recently leased by O. D. Woodward from the Orpheum Co., who originally bought the lease from him a little more than a year ago. Kansas City has had a Woodward Stock almost continuously for about twelve years, and the withdrawal of the organization last year was keenly felt. The opening was a most auspicious one, as a capacity audience greeted the players, and the bill. The Widow's Mite, was most favorably received. Lola Downin and Austin Webb head the new co., which seems to be a very evenly balanced organization of decided ability. Miss Downin was very effective as the butterfly widow, although she is said to be at her best in emotional parts, while Mr. Webb played Mortimer Wall with a naturalness that was delightful. Frank Jones scored heavily in the leading comedy part, John J. Flanagan and Virginia Perry proved more than capable in the juvenile roles, while the work of Forrest Dawley, Herbert Delane, Anna Singleton, Emma Campbell, and Henry Crosby all deserved mention. The production was attractively staged. The Chaperone 24-30.

The Commuters was the offering at the Willis Wood 17-23 and the new comedy by James Forces found ready favor with good-sized audiences nightly. There is fun galore in the piece and a capable co. made much of their opportunities. John S. Robertson and Harry Davenport were the cause of most of the laughs, while the assistance of Fred Malcolm, Florence Malcolm, Amy Lesser, Minnie Williams, and Karra Kenny was all that could be desired. George Beban in The Sign of the Rose 24-30.

The Shubert had the Dante Inferno pictures for the second week, 17-23, drawing excellent houses.

The Grand had The Girl I Love 17-23, playing to big business and pleased greatly. Of the principals, Lenora Novasio, Harry G. Lyons, John Dove, Henry Gardner, Eleanor Henry, Ted Burns, Olivette Hines, and George Fox all deserve mention. The Traveling Salesman 24-30. Human Hearts made its annual visit to the Gillies 17-23, playing to the usual good business. The piece is well kept up in all departments and well deserves the attention given to it. An especially strong co. won frequent applause. The Denver Express 24-30.

The Orpheum had a double headliner bill the week of 17-23, Edward Abbe and co. and Arthur Deagon dividing the honors. Other acts include the Courtiers, Kennedy, Nobody and Platts, Charles Ahearn Comedians, and Marcel and Boris Trio. Excellent.

An unusually good bill at the Empress 17-23 drew big crowds, who were splendidly pleased with the entertainment offered. Paul Conchus, Three Brownies, Kelley and Wilder, Josephine Sabel, Barnes and Robinson, Fay and Fay, and Charles W. Bowser and co. all won enthusiastic applause.

Painting the Town was the Gayety bill 17-23, proving about on a line with the usual burlesque attractions seen at this house. Pete Curier and Will Halliday headed a big co. of funmakers. Midnight Maidens 24-30.

The Century had Searl Allen and his Ideal Comedians for the week of 17-23, playing to good business. The Money Makers was the title of the offering, which proved a big hit with the crowds. Girls from Reno 24-30. The Sells-Floto Show gave four performances here 17, 18 to big business.

D. KEEDY CAMPBELL.

LOUISIANA.—THEATRE (Clarence Eddil): American Amusement co. in The Third Degree 11; S. R. O.; very best of satisfaction; will make return date later. In The Lion and the Mouse—MENKIE AND COLEMAN FLOATING PALACE: Fair business 18; good satisfaction.—UNDER CANVAS: Buffalo Bill and Pawnee 30.

ST. JOSEPH.—LYCUM (C. U. Philley): Girl of the Streets 10-12 pleased fair business. Light Eternal 17-20. James Boys in Missouri 21-23.—AUDITORIUM: Liberati Grand Opera co. and Band 18-20 pleased big house.—UNDER CANVAS: Buffalo Bill 14. Barnum and Bailey 15.

CARTHAGE.—GRAND (A. E. McLean): The Third Degree 21. The Rosary 26. The Lion and the Mouse 20.—ITEM: Theatre has been remodeled throughout; capacity increased; entirely new scenery. Manager announced permanent stock opening Oct. 1.

JEFFERSON CITY.—JEFFERSON (Joe Goldinan): Third Degree 10 pleased good business. Billy 21. Lion and the Mouse 25.—UNDER CANVAS: Sells-Floto Circus pleased capacity business 14.

HANNIBAL.—PARK (J. B. Price): Rosary 16; good co.; two fair houses. Lion and the Mouse 18. Golden Girl 23. Barriers Buried Away 25. Girl I Love 26.

LAMAR.—OPERA HOUSE (W. R. Banks): Rolland and Clifford's Rosary 28. Breckinridge Stock co. 25-30.

MONTANA.

BUTTE.—BROADWAY (James K. Heiset): Dixie Friggans in The Sweetest Girl in Paris 17. Bright Eyes 24. Gertrude Hoffman 25. Henry Miller in The Havoc 26. Marie Cahill Oct. 2. Over Night 8.

NEBRASKA.

Alias Jimmy Valentine Left Pleasant Memories

The Eva Lang Company Please.

Alias Jimmy Valentine 14-16 was the notable offering at the Brandin, and one still bears many good things said of the co. on street cars and elsewhere. Henry B. Warner was especially good in the title part, as was the detective of Frank Monroe. Business excellent. The Convict's Daughter opened a half-week engagement 17, at the Light Eternal. Human Hearts 25-28, Seven Days 29, 30. Madame Sherry Oct. 1-4.

The bill at the over popular Orpheum 17-23 included Charles and Anna Globes, Holmes, Wells and Finlay. Hugh McCormack and Grace Wallace, the Three Vagrants, Tom Dow and co. in When Pat Was King, Gladys Clark and Henry Bergman, and Housby's Scenic Review. As usual, the numbers are heartily encored and business is splendid.

The Gayety has The Midnight Maidens 17-23.

MISSOURI.

KANSAS CITY.

and the co. is above the average. The Village Fire Brigade scene is very amusing. Manager Johnson has Gallagher and Shean's Big Banner Show 24-30.

The Girls from Reno is the attraction at the Krug 17-23 and proves to be burlesque in its broadest sense. The audience seemed to enjoy the performance immensely. The Jardin de Paris Girls and Miner's Minstrel Maids 24-30.

At the American the Eva Lang co. in The Stubbornness of Geraldine 17-23, with The Fourth Estate underlined.

The many friends of Harry Cockrell are glad to see him in the treasurer's office at the American. J. RINGWALD.

LINCOLN.—OLIVEB (F. C. Schubert): Billy Clifford in Girl, the Man and the Game 11; fair business. H. B. Warner in Jimmy Valentine 12, 13; good attraction and business.

—ORPHEUM (W. H. Pierong): Vaudeville headed by Charles Ahearn in A Night in a Turkish Bath 11-18; capacity.—LYRIC (L. M. Gorman): Vaudeville and pictures 11-18; business good.

BEATRICE.—PADDOCK (O. P. Fulton): Mary Jane's Pa 14, with Boyd Trottola, Jean Ward, and strong co. made hit.—ITEMS: Mrs. O. J. Worthman, of this city, received word 16 of the death of her brother, Frederick Watson White, in New York city.—Mr. White, who visited here last summer, was to have played the character part in The Trail of the Lonesome Pine this season.

BROOKLYN BOW.—OPERA HOUSE (B. G. Empfield): The Bays 12-15 disappointed fair business. Plays: St. Elmo, The Girl from Job Ranch, O You Kid, and Two Married Men. Under the Harvest Moon 25.

NEVADA.

RENO.—MAJESTIC (Arthur Aylsworth): Max Dill in The Rich Mr. Hogenheimer 7-10; capacity. Herbert Flint 11. Aylsworth Musical Comedy co. 18.

NEW HAMPSHIRE.

PORTSMOUTH.—THEATRE (F. W. Hartford): Martell and Ridgeway, comedy sketch team; Harndell, musical monologist; Ethel Wood, singer, and five reels of pictures opened week of 17-23 to full houses. Change of bill for balance of week includes Mr. and Mrs. Henderson, comedy sketch; George Kaine, comedian, and new pictures. The Climax 24-30.

The Human Hearts made its annual visit to the Gillies 17-23, playing to the usual good business. The piece is well kept up in all departments and well deserves the attention given to it. An especially strong co. won frequent applause.

The Orpheum had a double headliner bill the week of 17-23, Edward Abbe and co. and Arthur Deagon dividing the honors. Other acts include the Courtiers, Kennedy, Nobody and Platts, Charles Ahearn Comedians, and Marcel and Boris Trio. Excellent.

DOVER.—CITY OPERA HOUSE (Corson and King): The Girl Who Dared 18 pleased fair business. The Climax 18 failed to please poor house. Nellie Franklin in repertoire 21-23. The Newlyweds 25. Helen Ware in The Price 27. The Nest Egg Oct. 4. Phelan Musical co. 12-14.

BERLIN.—ALBERT (Albert Crotsen): Kaine and Phelan Musical co. in A Knight for a Day 14. Girls Will Be Girls 15. The Runaway 16. Gingerbread Man (matines) 16. The Girl Who Dared 20; fair co. and house. White Squaw 26.

CLAREMONT.—OPERA HOUSE (H. T. Eaton): Girl Who Dared 18 failed to please; small audience.

NEW JERSEY.

JERSEY CITY.

Billy B. Van to Stay Three Weeks—Notes of Local Interest.

Billy B. Van and his co. drew houses at the Majestic 15-23, appearing in A Luck Hoodoo. The star is, and always has been, a boy comedian, and in this production he is right at home. He is a screen from start to finish. In the support are Rose and Nellie Beaumont, who are strong support and who also appear in specialty. James Clemmons as the stage-manager is immense and his dance of the intricacies was a knock out. He earned the many rounds he got. J. Hooker Wright as the manager was very good. Gustie Dean as the amateur actress was capital, and her singing and dancing was great. Al. Pinard and Ed. Manay do a good musical act. Jerome Bruner as the strong man, Jack McIntrye as the impersonator, and a remarkably good chorus helped make the show a success. Robert B. Mantel in repertoire 25-30. The Girl in the Taxi Oct. 2-4.

The Leon Leon Hall Stock co. at the Orpheum appeared in a fair condition of three weeks to immense business. The production is a great one and all the numbers of this popular co.

A new political play, *The Machine*, has been written by two Jersey City men, for early production in New York city.

Robert Mantell's engagement at the Majestic 25-30 will be a notable event, as Mr. Mantell has not appeared in this city for many seasons, and then in romantic drama. His repertoire for the coming engagement includes *Macbeth*, *Hamlet*, *Merchant of Venice*, *Richelieu*, *Othello*, *King Lear*, and *Richard III*. The advance sale is big.

Chris Naumann, who has been with Al. Wilson for a number of seasons, is now back again in the box-office of the Academy of Music.

Walter Loftus, for many seasons ahead of the Eight Bells co., was a visitor at the Majestic recently. He left here 21 in advance of one of Delamater's attractions.

The working staff at the Bon Ton Theatre is made up of Thomas W. Dinkins, manager; Edward Cadogan, treasurer; Richard A. Wolf, stage-manager; Fred Fox, orchestra leader; Henry Wolf, advertising agent. Manager Tom Dinkins who is now in his tenth season here is very sanguine about the present season. During the Summer he spent a few weeks at Mt. Clemens, and then came home to look after his three road co. He looks immense.

The business staff at the Orpheum consists of Franklin Hall, manager; Thomas Sheely, business-manager; William D. Waldron, treasurer; William Masterson, assistant; Richard M. Sweeney, advertising agent; William Simlers, musical director; William Hancox, stage carpenter; Paul Schilow, electrician; Dave Levy, properties.

The executive staff of the Majestic is made up of Frank E. Henderson, manager; Cary McAdow, press representative; Harry McCormick, treasurer (he returns after an absence of a few seasons, and is a valuable man); John E. Langabeer, stage-manager; William Moran, advertising agent; George Langabeer, property man; Ned Flad, electrician; L. V. Hardwick, head usher; F. W. Petersen, orchestra leader.

John Grieves, an old-time burlesque manager and actor, who has been kicking the footlights for many seasons, is now a member of The Folio of the Day co., doing the straight old man, and is doing it correct. John used to be an adept at staging comic operas, but lately his forte has been burlesque. Everybody in the business knows John Grieves, and everybody wishes him health, wealth and prosperity.

Three local men have left here with burlesque shows. Joe Maiden is principal straight man with the New Century Girls. Eddie B. Collins is principal comedian with The Whirl of Mirth co., and Jimmy Egan is to do Jeff of Jeff and Mutt with the Duckling co. They are all on the Western Wheel, and will appear in this city during the season.

Thomas H. Sheedy returns to the Orpheum Theatre as business-manager. Tom is one of the most affable men in the business, and while here last season made himself a general favorite. He is thoroughly familiar with stock work, and is a very valuable man for Charley Slaney.

WALTER C. SMITH.

BURLINGTON.—AUDITORIUM (Charles M. Lanning): Mutt and Jeff 15; with good co. Old Homestead 21. Margaret Mayo in Baby Mine 26.—ITEMS: James H. Thomas, under whose management White City Park was successfully operated the past season, will have charge of the managerial reins of the Arcade, a new 100 by 40 structure now in course of erection in this city.—Adele Archer, cast as Dorothy Meade in Mutt and Jeff, rendered her song numbers with a charm that captured well deserved applause. Miss Archer has a wide circle of acquaintances in this city, and was the guest of relatives during her stay here.—To quote of Manager Lanning: "I am going to play the best attractions procurable," and the result thus far has been most gratifying from a financial view point.—Mutt and Jeff opened the season at Chester, Pa., 14.—Photographs of the scene of the accidental drowning of John V. Connolley near Fort Madison, Ia., have been received from H. E. Schuster, manager of the Empire, that city, when Mr. Connolley was filling a professional engagement at the time of his death.

J. WILL BURR.

PATERSON.—LYCEUM (F. J. Gilbert): The White Sister 18-23, by a clever co., pleased good houses. Ward and Vokes in *The Trouble Makers* 22-30.—**OPERA HOUSE** (John J. Gieschinski): Offered the stock in The County Chairman 18-23. When Knighthood Was in Flower 25-30.—**EMPIRE** (A. M. Bruggemann): Drew good houses 18-23 with the following well balanced bill: Morrisey Sisters, Ernie and Eddie, Dugan and Raymond, Joseph Slavter and co. in The Card Party, Claudius and Scarlet, Bud Brothers, and A Romance of Asia. Best vaudeville number we have seen here in many a day, and deserved the liberal applause accorded it.—**MAJESTIC** (W. H. Walsh): Continues with vaudeville and pictures to good attendance.

PLAINFIELD.—THEATRE (Harry Sander): A Lucky Hoodoo 9; fair business. Bill Van and Beaumont Sisters well received. Eddie J. Janis in The Slim Princess 11; received enthusiastic welcome; co. gave excellent support. Witching Hour 14; good co.; fair house. Country Boy 18 scored success, and George Merkle made his hit; business small. Fortune Hunter 19; delighted good house; many curtain calls. Eddie's new four-act farce, A Million 21; did good business. Frank Keenan appeared to advantage; co. strong and play should be successful. The Dawn of a To-morrow 23. Firing Line 26. Baby Mine 27. Smart Set 28. Let George 26. It 30.

TRENTON.—TAYLOR OPERA HOUSE (Montgomery Moses): Madame Sherriff presented by a capable co., to fair business 11-15. Billie Burke in The Runaway 14 delighted a large audience. A Winning Widow 16. Ethel Barrymore 18. The Country Boy 19. Ralph Herne 20. The Doctor De La Rose 25-30.—**TRENT THE BILL** (Montgomery Moses): Business and bill good for week of 11. James Grady and co. in Kate Watson, Sherman De Forest and co. the Kate Watson, Sherman De Forest and co. in the Evers Wisdom co. Carl Randall, Majestic Trio, Grover and La Fave, and the Trentograph.—**STATE STREET THEATRE**: Pictures and vaudeville week of 11 to good houses.

ELIZABETH.—PROCTOR'S (Fred Thompson): May Clinton and co. expert marksmen; Max Marill songs and impersonations; Browning and Lewis, songs and monologues; Charles Howe and co. sketch: Hilda Le Roy, songs; Cooper and Burke, comedians; Willie Hale and brother, jugglers; Three Lanes, songs and dances; Evelyn Hope and co. sketch 18-23.—ITEM: Manager Thompson this week engaged six young women ushers to take the place of boys. This is said to be the only theatre in New Jersey which has adopted this plan.

UNION HILL.—HUDSON: New faces 18-24 were Sherman, De Forest and co. Fox and Ward, Victoria, Four, Hal Davis and Gertrude Perry, Bayard and Buckley, King Brothers, Richards and Grover, and the Five De Wolfs; business big and bill well liked.

BRIDGETON.—CRITERION (E. B. Moore): Esie Janis in The Slim Princess 13 delighted good house. Joseph Cawthorn, Oscar Garland, Charles Judels, W. Douglas Stevenson, and Eugene Bevere deserve mention. William Lawrence in The Old Homestead 20.

NEW YORK. BUFFALO.

Billie Burke Well Received at the Star—Al. Wilson Popular Here.

Billie Burke in The Runaway attracted large audiences to the Star 18, 19, and gave one of the most delightful comedies seen here for some time.

Sidney R. Ellis offered Al. H. Wilson in The German Prince at the Lyric 18-23 to fairly good business. Mr. Wilson, a Buffalo boy, is a great favorite here.

Polly of the Circus, with Georgie Oip, was the attraction at the Lyric 18-23.

At Shea's 18-23: Famous Bell Family, Joe Welch, Miss Norton and Paul Nicholson, Nellie Nichols, Harry C. Richards and co.; Al. Lawrence the Rialto, Scott and Wilson.

The Bon Tons at the Garden 18-23 did a big business.

Follies of the Day was at the Lafayette 18-23.

P. T. O'CONNOR.

ALBANY.—HARMANUS BLECKER HALL (F. Bay Comstock): Billy Bitchie in Around the Clock 15, 16 presented a very ordinary performance to good business. The Confession 18, 19, under the auspices of the Knights of Columbus, drew packed houses; the east, headed by Mortimer Snow, made a strong impression. Lawrence D'Orsay in the revival of The Earl of Pawntwick entertained a packed house 20.

Manager Cort has supplied a fine co. which admirably sustained the clever work of the star, notably of which were Henry Carville, John Alden, Leonard Ide, Katherine Emmet, Louise Sydmeth, and Susanne Busholme. The Aborn English Grand Opera co. 21-23. Lew Fields' co. in the premiered performance of The Never Homes 25-27. Henry Kolker 29, 30.—

EMPIRE (James H. Rhodes, res. mgr.): Billy Watson and his Girls from Happyland 18-20 scored a well deserved success, pleasing crowded houses at each performance. Watson has a fine co. this season; an especially good olio included the Four Harmonists, Yerkes, athlete; Gardner, xylophonist, and Austin and Blake in a clever singing and dancing act. Dave Marion and Dreamland Burlesques 21-23. The Passing Parade 25-27. The Crackerjacks 28-30.—

GAJETY (H. Stacy): Offered an excellent burlesque bill in the Moulin Rouge Girls and Girls in the Radian Queen. Opened 18-23; business continued to the capacity mark throughout the engagement. Dainty Duchess co. and Millie De Leon 25-30.—**PROCTOR'S** (Howard Green, res. mgr.): Vaudeville and the latest motion pictures are drawing enormous audiences.

MAJESTIC (Emil Detches): Excellent vaudeville numbers and pictures are doing big business, as usual.—ITEMS: Townsend Walsh, a well-known former Albanian, was in town 10, in advance of Henry Kolker in The Great Name, which comes to the Hall 29, 30. Mr. Walsh will shortly join Henry W. Savage's production of *Everywoman* which is scheduled for a run in Boston.—Thomas F. Connell, a prominent Albany boy died at his home here 20. He was popular in theatrical circles, having been treasurer at Proctor's Theatre at Troy, N. Y., and Proctor's house in this city.—Harold Baldwin is the new treasurer at the Hall.—Tracy H. McGlochin is now treasurer at the Gailey Theatre.

GEORGE W. HERRICK.

ELMIRA.—LYCEUM (Lee Norton): Chorus Lady 18; fair house. Quincy Adams Sawyer 23. Three Twins 29.—**COLONIAL** (Schweppe Brothers): This new and handsome house was auspiciously opened 18-23 to large and delighted houses. Kennedy and Mack, Helen Shiman, Knight Brothers and Sawtelle, James Grady and co., George H. Wood, and Millard Brothers constituted a strong bill. The new house seats 1,500, is located splendidly, and its success is assured.—**MAJESTIC** (G. H. Ven Dermark): Maddox and Maston, Three Cycling Cogswells, Tom Ripley, Four Rosemary Girls 18-23; large business; pleased.—**MEOART** (G. W. Middleton): This house will return to stock Oct. 2, offering the Stanford and Western Players with Emily Smiley in leading roles.—ITEMS: Arnold Hager has been made musical director at the Colonial and the orchestra he has gathered is proving one of the attractions at that house. Charles Hamer, of this city, has been appointed manager of the new Star Theatre, Ithaca, N. Y.—J. MAXWELL BEERS.

ROCHESTER.—LYCEUM (M. E. Wolff): Dr. De Luxe 18-20. The droll personality of Ralph Herk combined with pretty girls, music and clever comedy, assured an excellent entertainment. Esie Janis in The Slim Princess 21, 22 drew a large following. Madeline Norman.

The Other Mary 25, 26.—**BAKER** (F. G. Parry): The Man Between was well presented and excellent cast and drew well 18-20. The Chorus Lady has lost none of its drawing power, as shown in the interest displayed at the Baker 21-23. Satan Sanderson 25-30.—

COOK'S (W. Muniz): The standard set by the management at the opening was maintained by the Yankee Doodle Girls 18-23; the co. presented a very entertaining burlesque.—**CORINTHIAN** (F. Strauss): Cracker Jack Girls 18-23; good business.

E. G. ZIMMER.

SYRACUSE.—WIETING (John L. Kerr): Margaret Anglin in Green Stockings 18-19; large houses; capable support was accorded her notably by H. Reeves Smith, Stanley Dak, Ruth Rose, and Maude Granger. The Aborn Opera co. in Martha and Thais 19; good performances, to fair business. Lawrence D'Orsay 22, 23. Kinemacolor pictures of the Coronation 25-30.—

EMPIRE (F. Gage): Seven Days 18, 19; amused fair sized audiences. Esie Janis 20, 21, Nazimova 22, 23. Thais 25-27.—**RASTABRIDGE** (F. B. Bastable): Polly of the Clowns 14-16 attracted well. The Chorus Lady 18-20 to good business. The Man Between 21-23. The Newswives 25-30.

E. A. BRIDGMAN.

WATERTOWN.—CITY OPERA HOUSE (W. Scott Maitraw): Stetson's U. T. C. 11; good house. Chorus Lady 14; business poor. Three Twins 18; big advance sale.—**LYRIC** (J. E. Lewis): Peter Denton, headliner, 11; singing his way from coast to coast; first time in New York in eleven years; S. R. O. all week.—**KERNEY'S ORPHEUM** (S. L. Oswald): Howell-Keith Stock co. 11-18; good houses.—ITEM: Charles Thompson this week engaged six young women ushers to take the place of boys. This is said to be the only theatre in New Jersey which has adopted this plan.

UNION HILL.—HUDSON: New faces 18-24 were Sherman, De Forest and co. Fox and Ward, Victoria, Four, Hal Davis and Gertrude Perry, Bayard and Buckley, King Brothers, Richards and Grover, and the Five De Wolfs; business big and bill well liked.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles G. McDonald): Helen Grace

Stock co. filled a successful engagement 11-16. Aborn English Grand Opera co. presented Lucia di Lammermoor 18 to a small but appreciative audience. Edith Helena, Jane Abercrombie, Louis Kreidler, and Zoe Fulton were among the principals. Buster Brown entertained big houses 19, 20. Mutt and Jeff 21. U. T. C. 22. The Gamblers 25. Henry Kolker in The Great Name 28. The Bohemian Girl 29, 30.—**MOHAWK** (Ackerman T. Gill): Hastings' Big Show 14-16; business dropped off a little. Viola Sheldon and Tom Coyne play the leading roles. Dreamland Burlesques 18-20; rattling good performance to enormous business. Dave Marion in character of Snuffy in class by himself, and is ably supported by Agnes Behler and a large chorus. Girls from Happyland 21-23. Crackerjacks 25-27. Passing Parade 28-30. Bon Tons

Stock Lady 15; fair business. Three Twins 20; light house; deserved capacity; best musical comedy that ever played here. Buster Brown 25. Giri in the Taxi 28. Whiteside-Strauss co. Oct. 2-7. The Gamblers 11.

AUBURN.—**JEFFERSON** (James Brennan): Three Twins 22; good house.—**AUDITORIUM** (J. N. Ross): Girl in the Taxi 18; fair house. Eise Janis 19; pleased excellent house.—**BURLESQUE** (J. N. Ross): Royal Comic Opera co. 25; indefinite.

HORNELL.—**SHATTUCK** (Charles S. Smith): Girl in the Taxi 19; kept packed house in convulsions of laughter; well balanced co. Chorus Lady 25. Quincy Adams Sawyer 27. Buster Brown 29.

NORWICH.—**CLARK OPERA HOUSE** (L. B. Bassett): Buster Brown 15 pleased large audience. Little Miss Cut-Up 20, 21; pleasing performances; fair business. **Midnight in Chinatown** 22.

WALDEN.—**DIDSURY** (C. B. Didsbury): The Gamblers 12; good co. and house. **Forty-Five Minutes from Broadway** 18; good co. and house. Charles B. Chamlin Stock co. 25-30.

BATAVIA.—**DELLINGER OPERA HOUSE** (William F. Hatt): Madame Sherry 15 pleased good business. **Three Twins** 19; good co. and business.

COHESON.—**PROCTOR'S**: The Fortune Hunter 27.—ITEM: It is thought that the repairs on New Theatre will be completed about 30.

OWEGO.—**TIOGA** (John A. Lane): The Girl Who Wasn't 21. **Three Twins** 26. The Girl in the Taxi 30.

PLATTSBURG.—**THEATRE** (M. H. Farrel): Stetson's U. T. C. 28. Howe's pictures 30. **Platt's Stock** co. Oct. 2-4.

HERKIMER.—**GRAND** (Ben Shermer): Stetson's U. T. C. 18 pleased good house.

WELLSVILLE.—**BALDWIN** (Interstate Amusement Co.): Girl that Wasn't 23.

Chorus Lady 15; fair business. Three Twins 20; light house; deserved capacity; best musical comedy that ever played here. Buster Brown 25. Giri in the Taxi 28. Whiteside-Strauss co. Oct. 2-7. The Gamblers 11.

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NORTH CAROLINA.

WINSTON-SALEM.—**E L K S' AUDITORIUM** (S. A. Schloss): Polly of the Circus 14; large and appreciative audience. Ida St. Leon as Polly made a decidedly favorable impression. Man on the Box 20; fair and well pleased audience. Bert Leigh as James Osborne and Billy Long as Bettie Annesley were all that could be desired.

ANDERSON.—**GRAND** (J. S. Poythress): Nest Egg 11; good co.; fair house. **Granstaff** 22.—**UNDER CANVAS**: Mighty Haar 18; crowded tents; afternoon performance stopped by heavy storm.

ASHEVILLE.—**AUDITORIUM** (S. A. Schloss): Polly of the Circus 18; excellent co.; pleased fine business, matinee and night. The Echo 28. U. S. Marine Band 29.

RALEIGH.—**ACADEMY** (S. A. Schloss): Nest Egg 14; fair; to fair business. Al. G. Field's Minstrels 19.

NORTH DAKOTA.

WADPETON.—**OPERA HOUSE** (M. C. Kellogg): Sanford Dodge and co. in *The Right Way* 14; excellent co.; delighted fairly good house.

OHIO.

CLEVELAND.

Montgomery and Stone Drew Good Houses—A New Million-Dollar House for Keiths.

The season opened up very profitably, although nothing new has yet been presented.

At the Euclid Avenue Opera House 18-23 Montgomery and Stone held forth in The Old Town, filling the house at each performance. Nora Bayes and Jack Norworth in Little Miss Fix-It 25-30.

Way Down East was the attraction at the Colonial Theatre 18-23. The Chocolate Soldier 25-30.

Paid in Full was presented by a good co. at the Lyceum 18-23. At the Mercy of Tiberius 25-30.

St. Elmo was the offering at the Cleveland Theatre 18-23. The Blue Mouse 25-30.

Keiths announced that a new theatre will be built on Euclid Avenue to cost \$1,000,000. and Manager Harry of the Euclid Avenue Opera House also has his eyes on property to build for a theatre and is waiting for A. L. Erlanger to formulate the plans. WILLIAM CRASTON.

TOLEDO.

Good Business at the Lyceum—Plans Afoot for a New Theatre.

At the Lyceum Checkers 17-20 pleased large sized audiences. Don't Lie to Your Wife 21-23. The Rosary 24-30.

Frank Robertson will give a series of lectures on travel at the Valentine 17-23.

Daniel Boone on the Trail 17-23 at the American pleased fair-sized houses. Heart of Chicago 24-30.

Toledo is to have a handsome new theatre to replace the Lyceum. It will be called the New Lyceum, and may be ready for the opening of the 1912 season.

URBANA.—**CLIFFORD** (Edward Bullinger): Pictures 17; full houses.—ITEMS: All regular picture houses doing well.—**Gas Sun** has put out a U. T. C. which opened at Piqua. O.—**E. F. Dillon** returned to Cleveland after a week with the Isle of Spice co., rearranging the music. Clarence Reed of this city joined the Cohan Minstrels. Mrs. Walter Snodgrass of the Lyric is visiting in Chicago.—**Walter Snodgrass** made hit in song at the Lyric.—Mrs. Edward Clifford is home after visiting her husband, who is out with The Man, the Girl and the Game co.

WILLIAM H. McGOWAN.

ZANESVILLE.—**WELLER** (W. S. Canfield): Dante's Inferno 18-21; excellent pictures; good business. The Chocolate Soldier 22; good co.; fine business. Al. V. Wilson 29. Chorus Lady 15; well received following.—**ORPHEUM** (Enoch Somers): Headliner 18-23. Five Musical Brysons and four other attractive acts; good business.

LAURA B. POE.

EAST LIVERPOOL.—**CRAMIC** (William Tallman): Billy Allen Musical Comedy co. 4-8 pleased fair houses. Seven Days 18 pleased big business. Solo Clarke in The Nest 29 15; good co.; small house. Frederick the Great 16; fair business. Mary Emerson and co. in *Moral Marcus*. Lady Frederick, Vanity Fair, Making

of Madalina. His Majesty and Maid, and Will o' the Wisp 18-23: opened to capacity. Get-Rich-Quick Wallingford 25. Suwanee River 26. Madame Sherry 28. Fortune Hunter 29. —ITEM: The American did well 18-23. —McClintock's new theatre will soon be ready to open. —Rock Springs closed prosperous season 15.

CINCINNATI. — GRAND: George Evans' Minstrels 17-23: good houses. Get-Rich-Quick Wallingford 25-30. —LYRIC: The Family 17-23: crowded houses. War Down East 24. —COLUMBIA: Headed by good co. in Drums of Doom 17-23. Mabel Hits 25-30. —WALNUT: The White Slave 17-23: well patronized. —NEW LYCUM: The John Lawrence Players in How Women Sin 17-23 drew well. —HUCK'S: A Fugitive from Justice 17-23. —EMPRESS: Headline attraction. Tyrolean Serenaders 17-23: good houses. —PEOPLES: Lady Buccaneers. —STANDARD: Columbia Burlesquers.

BUCKRYS. — OPERA HOUSE (W. F. Gehrisch): Mae La Port Stock co. 11-16: excellent satisfaction and business, presenting Just Plain Mary, Her Lord and Master. All of a Sudden Peggy, The White Princess, Miss Petticoats, Dorothy Vernon of Haddon Hall, and The Girl Patsy. A Pair of Country Kids 19. Howe's pictures (austris Kings Daughters) 27. The Girl and the Prince 28. Peck's Bad Boy Oct. 3. The Nest Egg 11. The Newlyweds 26.

SPRINGFIELD. — FAIRBANKS (Karl H. Becker): The Fortune Hunter 20. Seven Days 21. Lyman Howe's travel pictures 26. —COLUMBIA (Sun Amusement Co.): Rosalind at Red Gate 22, 23. Himmelman's Associate Players 25-30. —NEW SUN (Sun Amusement Co.): Gus Sun's Minstrels, Mae Taylor, Edgar Foreman and co. 18-23: pleased very good patronage.

AKRON. — COLONIAL (E. M. Stanley, res. mgr.): Vaudeville, indefinite, to first-class patronage. —GRAND (O. L. Blaser, res. mgr.): Chief of the Secret Service 21-23. Harry Clay Blaney in Across the Pacific 25-27. Quincy Adams Sawyer 30. The Chorus Lady Oct 2-4. The Gamblers 5. The Goose Girl 6, 7. Norman Hackett in Satan Sanderson 9-11.

YOUNGSTOWN. — GRAND (Joseph E. Shargin): George Evans' Honey Boy Minstrels 14: good co.; pleased good houses. Heart of Chicago 15, 16: fair co.; fair business. Chief of the Secret Service 18-20: fair co.; good houses. The Crusaders 21-23. Al. H. Wilson in The German Prince 27. Across the Pacific 28-30.

CANTON. — GRAND (E. E. Butter): The White Sister 18 pleased good house. My Cinderella Girl 19; good co. and business. U. T. C. 20. Howe's pictures 21, 22. Murray-Mackay Stock 24-26. —ITEM: House has been repaired, redecorated and stage rebuilt; everything up-to-date.

LIMA. — FAUROT OPERA HOUSE (L. H. Cunningham): Peck's Bad Boy 13: fair co. and house. The Happiest Night of His Life 14: excellent co.; pleased good house. A Pair of Country Kids 15: fair co.; good business. The Heart of Chicago 19. The Fortune Hunter 23.

SALEM. — GRAND (F. L. Waters): Miss Nobody from Starland 15: excellent co.; Olive Vail and Miss Besant made hits. Sunny Side of Broadway 18. Richard Carle 23. Baby Mine 27. Girl in the Taxi 30. —ITEM: House has been renovated and much improved.

PORTSMOUTH. — GRAND (Tyres and Taylor): Lyman Howe's pictures 15: 3. R. O. Vogel's Minstrels 20. Beverly 26. Flanagan's Honeymoon 29. —ITEM: House has been thoroughly renovated, and a banner season is looked for.

DELPHOS. — GRAND (Nat Smith): Peck's Bad Boy 9: co. good; satisfaction. Texas Cat-the King 15: business fair. Lyman H. Howe's pictures 21. Sis Perkins Oct. 2. The Nest Egg 10. Ferdinand Graham Stock co. 18-21.

CAMBRIDGE. — COLONIAL (Hammond Brothers): Frederick the Great 15 proved to be a magician of more than ordinary merit: fair house, more than pleased. Nest Egg 21. Martin's U. T. C. 22. My Cinderella Girl 23.

NORWALK. — GILGER (W. A. Bosco): Howe's pictures 29. The Nest Egg 30. —ITEM: Manager Bosco returned from a successful season in charge of the publicity department of Davis Brothers' Circus.

SALEM. — GRAND (H. P. Kutz): High Flyers 11 pleased small house. Seven Days 14: excellent co.; good business. Nest Egg 15: good co. and business. Frederick the Great 18 pleased fair house.

BELLEFONTE. — GRAND (C. V. Smith): Peck's Bad Boy 4. Weaver and co. 6, 8: S. R. O.: Weaver defeated local artist Nixon for title of champion handcut king. Mae La Porte and co. 8-23.

WARREN. — OPERA HOUSE (John J. Murphy): The Nest Egg 11: good business. Howe's pictures 12: S. R. O. Honey Boy Evans' Minstrels 18 pleased large house.

FINDLAY. — MAJESTIC (J. B. Swaford): Checkers 14-18: good co. and houses. Lyman Howe 18: good attraction. White Sister 21. Get-Rich-Quick Wallingford Oct. 2.

COSHOCOTON. — SIXTH STREET THEATRE (Al. Norrington): Howe's pictures 11: fair business. Frederick the Great 14. Suwanee River 21. Nest Egg 22.

NEW PHILADELPHIA. — UNION (Moore Circuit Co.): Seven Days 18: fine co.; pleased small house. Nest Egg 19. My Cinderella Girl 22. Girls 26. Peck's Bad Boy 30.

UHRICHSVILLE. — CITY OPERA HOUSE (Elwin and Van Ostran): Price and Butler 25-30.

OKLAHOMA.

MCALISTER. — BUSBY (Ralph H. Busby): Down in Dixie Minstrels 20. —AIRDOME (A. Bert Estes): Hastings' Stock co. in The Man on the Box. Man on the Case. The Feud. Dora

Thorne. They Are My People, and His Worst Enemy 11-18. Third Degree 28. —UNDER CANVAS: Barnum and Bailey 29.

TULSA. — UNDER CANVAS: 101 Ranch 20. two performances; both good and well attended. Barnum and Bailey 22. two performances.

OREGON.

MEDFORD. — OPERA HOUSE (Walter McCallum): Roberts-Bergen-Roberts co. in Miss Nobody from Starland 15. Richard Carle 21. Baby Mine 25. Girl in the Taxi 27. Soubise's Band 28. —NATIONAL AUDITORIUM (W. H. Brown): Perullo Band 10 pleased good house.

PENNSYLVANIA.

PITTSBURGH.

Gertrude Elliott at the Alvin—Bailey and Austin at the Nixon.

PITTSBURGH. Sept. 26.—The Alvin offers Bellion, with Gertrude Elliott as the current week's attraction. The Deep Purple is a melodrama which holds one's interest throughout its four acts, as presented by the sterling co. which acted it here the past week. Robert Cain has a difficult role in that of Harry Leland, which he played in an easy, confident and artistic way, and deserves great praise. The part of Kate Fallon could not have been more naturally portrayed than by Ada Dwyer, and was well nigh perfect. Sidney Booth, Emmett Corrigan, W. J. Ferguson, and Violet Heming distinguished themselves by their clever and admirable work. The scenery and accessories were incomparable.

Instead of The Old Town, with Montgomery and Stone, this week, The Top o' the World, with Bailey and Austin, is the attraction at the Nixon, and Seven Days is announced for the coming week. Little Miss Fix-It is a musical farce, which served Nora Bayes and Jack Norworth good opportunities to display their cleverness, and they were entertaining and pleased. The supporting co. was a good one, and the piece was nicely staged.

The Harry Davis Stock co. at the Duquesne is presenting The Liar this week. Last week's production of The Dancing Girl was well received, and Mary Hall as Drusilla Ives won much praise.

The Lyceum has Brewster's Millions this week, and The Rosary follows.

Charles Robinson and his Crusoe Girls is the bill at the Gaiety, and The Pace Makers are at Harry Williams' Academy.

In the Music Hall, at the Pittsburgh Exposition, Carlis Hussar Band is the week's feature, and will be followed by the Philadelphia Orchestra, Imperial Russian Balalaika Orchestra, and Damrosch's Orchestra.

ALBERT S. L. HEWES.

READING. — ACADEMY (Phil Levy, res. mgr.): Billie Burke appeared before a very large audience in her new play, The Runaway, 15, and received an ovation. In the title rôle, Miss Burke was girlish and portrayed a type that suited her personality to the letter. The applause that greeted her was so vociferous that she was obliged to respond to a curtain call at the end of the third act. She was supported by a typically Frohman cast, chief among whom might be mentioned Aubrey Smith, who measured up most ably to the rôle of Delonay, the painter of '49. Henry Miller, Jr., made love in pleasing fashion and scored heavily. Edwin Nimmer, a local favorite, was warmly received and handled his congenial very cleverly. Others in the excellent cast were Emily Wakeman, George Howell, Morton Selton, H. A. Cripps, Harry Barto, Isabelle West, Jane Evans, Alice Gale, Josephine Morse, Mabel Trolister, Aline McDermott, Adelaide Cumming, Lettie Ford. The settings were on a lavish scale, as usual. Madame Sherry played to a crowded house 18, on its second appearance in this city. A capable cast and chorus sang and acted this far-famed musical play and was liberally applauded. A very large audience greeted Ethel Barrymore in her new play, The Witness for the Defense, 20. Although this was only the third performance, the production went along smoothly and bid fair to become as successful as her former vehicle, Mid-Chanel, which was much on the same order. Her support was adequate on the first night. The New Theatre played the leading matinees rôle in a satisfactory manner. Others in the cast were W. L. Abingdon, Ernest Stalling, Leslie Faber, Lummadien Hale, James Maitland, Walter L. Stacey, W. S. Phillips, Annie Edmund. The production was elegantly staged. The Kentucky Belles (Burlesque) 21, with matinee. The Fortune Hunter 22. The Chorus Lady 23, with matinee. Around the Clock 26.

ALLEGTON. — LYRIC (N. E. Worman): The Family 14 drew good-sized audience. Kathryn Stevens in the rôle of Madeline Sneed was excellent in her emotional work. The other five members of the cast are worthy of praise. The Moulin Rouge Burlesques 15 drew two fair houses. Madame Sherry 16, matinee and night, to good business, and was as pleasing and entertaining as ever. In the leading roles Marion Nosh, Virginia Foltz, and Annie Boyd were fine; balance of cast in good hands. William Collier in his new comedy, Take My Advice, 18, made a hit, and Mr. Collier as Robert Ogden has a rôle that fits him admirably. His excellent supporting co. includes Paula Marr (Mrs. Collier), William Collier, Jr., Helena Collier Garrick, and Walter Collier. A representative audience well pleased. Charles Klein's stirring drama, The Gamblers, was seen for the first time in this city 19, 20 and was most enthusiastically received; the cast is one of uniform excellence, each one a star in their respective roles. Little Remble, who formerly made this city her home, scored a personal hit as Mrs. Darwin. Average good houses. Around the Clock 27. Seven Days 28. The Daffodils Burlesque co. 29. The Smart Set 30.

LANCASTER. — FULTON OPERA HOUSE (C. A. Yecker): Lyons Arto, El Barto, and pictures 18, 19 pleased large houses. William Collier in Take My Advice 20 attracted a good-sized house; co. capable. The Gamblers 21, with good co., pleased fair-sized house. The Kentucky Belles 22. The Old Homestead 23. Chorus Lady 26. —ITEM: Madame Ollie Hart of San Francisco, en route with several friends by automobile to New York, where she will join the Metropolitan Opera co., stopped here 18.

WILKES-BARRE. — GRAND (D. M. Cauffman): William Collier in Take My Advice 18: excellent; large house. Beyond the Divide 18-20: good; to good business. Around the Clock 21-23. Silver Threads 25-27. —LUDWIG (Leon Ferrandini): The Tiger Lillies

11-16 pleased good business. Miss New York Jr. 18-23; co. and business good. Sam Devore 23-30. The Jolly Bachelors Oct. 2-7. Moulin Rouge Girls 9-14. Kentucky Belles 16-21.

JOHNSTOWN. — CAMBRIA (H. W. Scherer): The Happiest Night of His Life 13; fair attraction and business. Get-Rich-Quick Wallingford 16: good attraction and business. The Girl and the Tramp 16: fair attraction and business. The Kentucky Belles 19: good attraction and business. The Chocolate Soldier 20. Madame Sherry 22. Ethel Barrymore in The Will 23.

SUNBURY. — CHESTNUT STREET OPERA HOUSE (Fred J. Byrd): The Chorus Lady 20: large and appreciative audience; beautifully staged and costumed. The Myrtle-Hard Stock co. 23-30. Miss Myrtle is an old-time favorite and is always well received in this city. Madame Sherry Oct. 2. —ITEM: Rolling Green Park and Island Park, under the management of James C. Young, closed a very successful season.

YORK. — OPERA HOUSE (B. C. Pents): The Thief 14; fair business. Stetson's U. T. C. 15 had the usual good houses matinee and night. The Manhattan Gaiety Girls 16: fair business. William Collier in Take My Advice 21: a fine performance; pleased a good-sized audience. The Gamblers 22. Billy the Kid 29. The Old Homestead 30. The Myrtle-Hard Stock co. Oct. 2-7.

MEADVILLE. — ACADEMY (Ben F. Mackres, mgr.): My Cinderella Girl 14: fair, to small business. The White Sister 15: fair; satisfaction and business. Howe's pictures 16: very good, to capacity, matinee and night. The King's Carnival 19, 20 (austris Christ Church): best local production ever given here; will repeat 22. Chorus Lady 30.

MCKEEPORT. — WHITE'S NEW THEATRE (Fred E. Johnson): Get-Rich-Quick Wallingford 16: best play of the season; elaborately staged; delighted fair house. Joseph Manning, Edward Delaney, and Rose Lubbon received many encores. Girls 19: date changed until later. The Fortune Hunter 23. The Gamblers 30.

PITTSSTON. — BROAD STREET (H. J. Sinclair): Billy the Kid 18; excellent co. to S. R. O. Beyond the Divide 21: excellent co. and production to a very good-sized audience; especial mention should be made of Richard Anderson as Roland, the ranger, and George J. Wopman as Max Levi: frequent curtain calls.

GREENSBURG. — ST. CLAIR THEATRE (James G. Gay): Kibble's U. T. C. 16 drew two large audiences. Get-Rich-Quick Wallingford 18 delighted large house; excellent co. Madame Sherry 25. The Gamblers 28. Mary Emerson in repertoire Oct. 2-7. Billy the Kid 10. Buster Brown 13.

OIL CITY. — THEATRE (George W. Lowder, res. mgr.): The Nest Egg 12: big co.; small house; deserved big business. Lyman Howe's pictures 13: greatly pleased S. R. O. The White Sister 14: fair house; good attraction. My Cinderella Girl 16 pleased nice business.

POTTSVILLE. — ACADEMY (Charles Hauseman): William Collier in his new comedy, Take My Advice, 19: well received and successful run predicted. Monte Carlo Girls 20: usual good house. Lyman H. Howe 21: capacity. Chorus Lady 22. Billy the Kid 23. Manhattan Gaiety Girls 26.

BRADFORD. — THEATRE (Jay North): Stetson's U. T. C. 9: two large houses. White Sister 18 pleased fair business. Girl in the Taxi 20 pleased large house. Chorus Lady 27. Howe's pictures 31. —GRAND (V. Oxley): Vaudreuil 16-23: good business.

DANVILLE. — OPERA HOUSE (G. F. and D. E. Edmondson): Buster Brown 7: very large house. Girl and the Tramp 22. Madame Sherry 28. —ITEM: House has been greatly improved. —All local industries running full time and good season looked for.

BEAVER FALLS. — LYCUM (Sam Hauser): Seven Days 12: excellent co., to fair business. The Nest Egg 18. Martin's U. T. C. 15: good business. High Flyers 16. Get-Rich-Quick Wallingford 23. Mary Emerson Stock co. 25-30.

WILLIAMSPORT. — LYCOMING OPERA HOUSE (L. J. Fish): The Chorus Lady 19 to a small but fairly well pleased audience; Elizabeth Dunne was clever and received applause. The Girl and the Tramp 21. Madame Sherry 27.

CONNELLSVILLE. — SOISSON (Fred Hobbin): The Monte Carlo Girls Aug. 28 pleased packed house. Blue Ribbon Girls 15: fair, to good business. The Dolly Dimples Girls 26. The Gamblers 28. My Cinderella Girl 28.

NEW CASTLE. — OPERA HOUSE (Joe Lovel): U. T. C. 14: good co. and business. White Sister 18: excellent; fair house. My Cinderella Girl 19 pleased fair attendance.

SHARON. — GRAND (G. B. Swartz, res. mgr.): Jeanne Towler in The White Sister 18 pleased; deserved better house. My Cinderella Girl 19 drew well and pleased. Howe's Travel Festival 20.

COLUMBIA. — OPERA HOUSE (C. W. Lawrence): Stetson's U. T. C. 14: pleased two good houses. Beverly of Graustark 15: good co. and attendance. —ITEM: Manager Lawrence was formerly with the Ries Circuit, Elmira, N. Y.

BUTLER. — MAJESTIC (George N. Burkhalter): The Goose Girl 18: very good attraction; excellent, well balanced co.; numerous curtain calls by fair house. Madame Sherry 28. Burlesque 30.

WARREN. — LIBRARY (Frank R. Scott): The Goose Girl 19 pleased full house. Madame Sherry 20 delighted very large audience. The Chorus Lady 21. His Honor the Mayor 25. —ITEM: The Girl and the Tramp 21. Madame Sherry 22. Lew Kelly and Lon Haskell shared honors in the comedy roles. Queens of the Jardin de Paris 25-30.

The Opera House opened its regular Fall and Winter season 25 with Fritzi Schell in The Duchess.

According to the records at the City Hall, Sydney Drew, who is playing at Keith's during the week, has made an assignment of his wages to Fred Mansfield, of the Crown Hotel.

Infantry Hall was the scene of great activity 21, where, with Governor Pothier to deliver the opening address, the Orient was formally thrown open to thousands of people. The exposition will continue until well into October.

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Thais Magrane in The Spendthrift 25-30.
Ward and Vokes, always favorites here, were
greeted by capacity houses at the Imperial 18-
23 in The Trouble Makers. There is not a dull
moment to the whole performance and, with the
assistance of Lucy Dahl, the attraction proved
the best at the local houses this season. Billy
Van in A Lucke Howdo 25-30.

Keith's offered another of these bills which
headed by Sydney Drew and Lionel Barrymore,
it proved a winner from beginning to end.

Ben Welsh and his burlesquers were at the
Westminster 18-23 with the best of the season.
Lew Kelly and Lon Haskell shared honors in
the comedy roles. Queens of the Jardin de
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RHODE ISLAND.

PROVIDENCE.

Robert Edeson Well Received in The Cave Man

—Opera House Season Opens.

Robert Edeson, supported by a very capable co., opened a week's engagement at the Empire 18 in his new play, The Cave Man. The vehicle offered Mr. Edeson his first opportunity in a genuine comedy rôle, which he accepted with a fair degree of success. Small houses prevailed.

PAWTUCKET.—BIJOU (David R. Buffington): The Bijou Stock co. in The Colony and the Squaw 18-25: fair business. Lillian Anderson was good as Silver Heels. Miss Burgess made good as Ruth Thompson. Adelaide Neve made a hit as Bridget McGinnis. Bijou, Griff as Prairie Wolf was good. E. A. Turner made a good Bronco Bob. National Pictures. Miss Hayley was excellent. Sam Myrie, Henry Grady, C. E. Landie, Hamilton Crane and Edward Benton were good; well staged, minus the horse and steer. The Parisian Princess 25-30.

NEWPORT.—LANE'S OPERA HOUSE (H. E. Lane): The Blue Mouse 15 pleased a fair house; good co. The Hottest Coon in Dixie 20 pleased a full house. White Squaw 21. The Girl Who Dared 25. Girl of the Mountains 25.

WOONSOCKET.—BIJOU (George A. Harvey): Bijou Stock co. in Rosina at Red Gate 18-25: good; business fine. Thebeau 25-30. ITEM: Virginia Hadley, soprano, has joined the Bijou Stock co.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY (Charles B. Matthews): Alma, Where Do You Live? 15; crowded house; numerous curtain calls; Nanette Black very fascinating. Starkey Players 18; satisfactory business. Field's Minstrels 20. Dante's Inferno pictures 25-30.

GREENVILLE.—GRAND (B. T. Whitmore): Ida St. Leon and capable co. in Polly of the Circus 15; unusually good business. Nest Egg 19 pleased fair business. Al. G. Field 23. Madame Sherry Oct. 2.

COLUMBIA.—THEATRE (F. L. Brown): Alma, Where Do You Live? 15 pleased good house. Apbie James in Judy O'Hara 15; very good, to small house. Nest Egg 23. Field's Minstrels 25.

ORANGEBURG.—ACADEMY (J. M. O'Dowd): Nest Egg 22. Jolly John Larkins Oct. 5.

SOUTH DAKOTA.

DEADWOOD.—THEATRE (Frank E. Smith): Sanford Dodge Aug. 28; excellent co. good business. Professor Carpenter, hypnotist 11-12 pleased good houses. Boyd B. Trousdale in Mary Jane's Pa 22.—ITEM: Lawrence County Fair will be held at Spearfish Oct. 4-6. **SIOUX FALLS.**—NEW THEATRE (Fred Becker): Third Degree 10; first-class co. fair business. The Comedy 15; good co. and business. The Aviator 20. Henry Woodruff in The Prince of To-night 24. The Three Twins 26.

TENNESSEE.

NASHVILLE.—VENDOME (W. A. Sheets): Girl in the Train 15; 14; well presented to good business. C. William Cobb, Oiga Stock, and Violet Weston deserve mention. Madame Sherry 18-20. Polly of the Circus 21-22 (Fair Week); Red Rose 25, 26. Alma, Where Do You Live? 25, 26.—BIJOU (O. A. Neal): St. Elmo 11-16; Beverly 18-23. Millionside Kid 25-30.

CHATTANOOGA.—ALBERT (C. W. Rez): Girl in the Train 12 pleased good house. Madame Sherry 18 pleased good business. Polly of the Circus 20. Red Rose 23.—BIJOU (O. W. Rez): Hooper Schoolmaster 11-16 pleased fair houses. Driftwood 18-23.

BRISTOL.—HARMELING (Lawrence O. Caldwell): Madame Sherry 14 to excellent business and pleased. Man on the Box 20 failed to appear. Coburn's Minstrels 23. Girl in the St. Elmo 27. United States Marine Band 30.

TEXAS.

FORT WORTH.—NEW MAJESTIC (A. C. Best): Maclyn Arbuckle and co. in The Welches' heads bill 18-23 and is playing to record business. Others are Asaki Troupe, Rose Ivy, Klein, Ott and Nicholson, who made hit of bill with a class musical act: Elina Gardner, Carter, Stanley and Willis. Albert's Six Russian Dancers, and Majestograph: splendid bill. Harry Fields and School Kids, McKenzie, Shanes and co. and others 28-30.—BYER'S

OPERA HOUSE (P. P. Greenwall): Full Whistler and The Smart Set 11-15; good business; best negro co. ever here. Commercial Traveler 27. The Girl in the Train Oct. 2. Booked for October. Polly of the Circus, The Red Rose, Olive Vail; Miss Nobbody from Starland, Tim Murphy, Nat Goodwin, Lew Dockstader, and The Nest Egg, with Lydia Knott. —PRINCESS (Joseph Aronoff): Nell Paul and co. in Hair to the Hoorah and Sweet Clover 11-16; good business.

AMARILLO.—GRAND (Jim Moore): The Carson Lasker co. in When a Woman Wills, billed for 14, failed to appear; no message nor explanation received and a capacity house disappointed. The Girl in the Train 9.

BONHAM.—STEGER OPERA HOUSE (Steveson and Wilson): Circle C Ranch 16; fair business. Shenee Theatre co. 18, 19; fair business; satisfactory.

TAYLOR.—NEW OPERA HOUSE (F. R. Carradine): McFadden's Flats 19 pleased fair house. Smart Set 20.

SHERMAN.—OPERA HOUSE (A. B. Saul): Smart Set 18 pleased large house; co. better than ever.

UTAH.

SALT LAKE CITY.

Warm Praise for Mizzi Hajos and Dorothy Maynard—A Busy Week Recorded.

The opening of the Salt Lake and Colonial make things seem "more natural like." The Spring Maid, with Mizzi Hajos, starred by drawing three packed houses to the Salt Lake,

and left a good taste in the mouth; all the numbers were well received. Mizzi Hajos (solo for Big Hall's southerly album) was petite and good to look at. Her songs went with a rush. Dorothy Maynard came close in point of popularity, both as to her singing and her dainty appearance in the white, soft suit. Jack Raffael was funny in a "Charlie's Aunt" costume, and Leo Stark as Othello was a scream. Dorothy La Mar, Tillie Ballinger, Ralph Newman, Orpha Hewes, Erlie Craddock, Albert Williams, George Leon Moore, and Louis Miller were each good. The chorus was excellent, and the scenery appropriate. The scheme of color in the costumes was one of the best conceived of anything seen here in many years. The Country Boy 21-23.

At the Colonial the season opened 10 with Norval McGregor and an excellent co. in The Barrier. Eleanor Haber was winsome as Neela, the supposed half breed. Mattie Hyde was natural as the Indian foster mother. George Cleveland, Max Steinle, Lee Millar, Bryce Howatson, George Byron, and J. H. Rollins were each fully satisfactory. Business was only fair, audiences being enthusiastic and well pleased. Flirting Princess 14, 15. The Traveling Salesman 21-25.

At the Orpheum of 10 William H. Thompson, Dan Burke, and the Wonder Girls, the Dandies, Patsy Doyle, Florence Flaxman, Wilson and Wilson, and the Wood Brothers. Business good.

The Garrick is out with their announcement of opening, and names of the people who are to entertain patrons for the season. Of the last year's on file will be re-engaged—via: Marcelline Dillon, Helen Collier, Walter Seymour, Neil Peall, and Louis Grisier. The new managers are George D. Parker, leading man; Ethel Clifton, leading woman; Elizabeth Ross, and Edward Ewald. William Bernard will be stage director. Rehearsals have already begun on Arizona, in which the co. will open 18. James Rogers and L. C. Ritter will be managers of the house. For the first time Sunday matinees are to be given. Considerable interest is manifest in the coming of The Flirting Princess, the music of which was composed by Harold Oriob, a Salt Lake boy, who "is just at the beginning of his career."

Annie A. Adams is at home from her engagement with the Willard Mack co., and is assisting in the presentation of small dramas at the Majestic. John Cort was in the city inspecting his various interests, and expresses satisfaction in the Summer season of motion pictures at the Colonial. These have just been moved over to the Mission, where they will be continued through the season. C. E. JOHNSON.

VERMONT.

BENNINGTON.—OPERA HOUSE (Charles A. Wood): The Gambiers 19 scored a big hit and curtain call repeated six times after the second act; co. strong and not a dull moment in the performance. Wright Huntington as Willbur Emerson played the leading role with rare technique and assurance, and several others did almost equally well. The Turning Point Oct. 3. Rainey lecture 12. The Witching Hour 30.—ITEM: The season has been unusually successful for this time of year.

BARRE.—OPERA HOUSE (John E. Hoben, res. mgr.): Newlywed 15; excellent attraction; pleased big house. Katzen and Phelan Amusement co. in A Knight for a Day. The Runaway Girls, Will Be Girls, and Gingerbread Man 18-20; satisfied fair business.—ITEM: Max Fisher, formerly of this place, is with the K. and P. Amusement co.

BRAintree.—AUDITORIUM (George E. Fox): Girl in the Taxi 18; fine co.; satisfied fair house. Fortune Hunter 21.

WOODSTOCK.—MUSIC HALL (A. B. Morgan): Blue Mouse 27.

VIRGINIA.

ROANOKE.—ACADEMY (C. W. Beckner): Madame Sherry 18 pleased nice business. Man on the Box 14; pleased fair house. Dandy Dixie Minstrels 19; performance and business good. Girl in the Taxi (matinee) 23. The Clansman 25. The Gamblers 28. Creators' Band 29.—JEFFERSON (F. Schwartz): John F. Conroy and Annie Morecroft, diving and posturing act, week of 18; pleasing nice business.

WINCHESTER.—AUDITORIUM (F. H. Habib): Girl in the Taxi 14; excellent; to S. R. O. The Thief 20; very good co.; business good. U. T. C. 26. Firing Line Oct. 2. Vogel's Minstrels 19. Madame Sherry 17.

PETERSBURG.—ACADEMY (Jack Craig): Dandy Dixie Minstrels 18; good, to small house. Al. G. Field's Minstrels 18; S. R. O.; well pleased. Jolly John Larkins 23. Mutt and Jeff Oct. 2. Frederick the Great 8.

STAUNTON.—BEVERLY (Barkman and Shultz): The Girl in the Taxi 15 to large audience; pleased. Beverly 21. The Thief 23. Creators' Band 27. Private Secretary 28. Frederick the Great 29.

NEWPORT NEWS.—ACADEMY (G. B. Bookner): Graustark 19 pleased good house. Clansman 22. Take My Advice 23. Mutt and Jeff 27.

COVINGTON.—MARONIC (D. R. Ellis): Man on the Box 6; small house. Girl and the Tramp 14. Girl in the Taxi 18.

DANVILLE.—MAJESTIC (W. L. Harper): Field's Minstrels 13 pleased S. R. O.

WASHINGTON.

SPOKANE.

The House Next Door and His Last Dollar Well Presented—Items of Interest.

The House Next Door, featuring William V. Mone, opened season at the Auditorium 17, 18. The Sweetest Girl in Paris, with Dixie Fragrance in the title role, 21-Oct. 2. The interior of the house has been renovated, and now is as bright as new pin.

His Last Dollar, with Del S. Lawrence and Jane Kelton in the chief roles, was presented at

the American 10-16, and played to big business, coming simultaneously with the opening of the thirty-six days' race meeting at Alton, Idaho, twenty-two miles east of here. David Harum is underlined.

Wallace Brownlow, who was a member of the original Mikado co., which opened in New York in 1885, is singing at the Casino. He has decided to make his home in Spokane. Mr. Brownlow appeared before Emperor William I. in Germany; also with a co. before Queen Victoria at Newcastle in 1886.

Peggy Dougherty has been booked at the Majestic for an indefinite period. She plans to go to New York next Winter to study for the stage.

Ellery's Royal Italian Band of Fifty players, under the direction of Taddeo di Girolo, attracted many to Natatorium Park 18-25. From here the organization will go to New York, calling there on Oct. 14 on a tour of the world to begin at Liverpool, Eng. The band played here in 1901, 1902 and 1903, and will return in 1912.

Elizabeth De Barry Gill, contralto, harpist and reader, presented a programme of twenty-six numbers in the parlors of the Y. M. C. A. 14-15, with unanimous approval.

"Headlight," a five-gaited trick horse, owned by Roy Foyd, a member of the Spokane Police Department, probably will be seen on the Western vaudeville circuits this season. Foyd will drive the animal to Tekoa, Wash., 87 miles without bridle or lines, leaving here 25. Headlight" is booked at the Farmers' Carnival there 27-29, and will be seen in several other towns during October.

J. Herbert Allwood, a local violinist, has been engaged as director of the five-piece orchestra at the Spokane Theatre. W. S. MC CREA.

SEATTLE.

Henry Miller and Laura Hope Crews Appeared to Advantage—The Week's Record.

At the Moore the attraction was The Havoc 11-18, matinees 13 and 16, which opened to medium house and continued to draw good business. Henry Miller in the leading roles was seen to the best advantage. Laura Hope Crews as Katz portrayed the character with skill and fidelity, while Francis Byrne as Paul Hossert was convincing. The presentation was very realistic throughout. Florence Boberis, Thurlow Bergen, and Theodore Roberts in Jim the Penman 17-22.

The Navy Minstrels from the United States armored cruiser "Pennsylvania," under the auspices of the Loyal Order of Moose, Seattle Lodge, No. 211, gave very enjoyable entertainments 18 and 19 at the Seattle, and the attendance was large. F. E. Simmons made a good interlocutor, and the other members of the co. acquitted themselves with credit. Dark 17-22. Sonora's Band 23.

The Call of the North 11-16 at the Lois was presented by the Sandusky Stockdale co. before houses averaging good business. Myrtle Vane and Kernal Cripps were seen to advantage in the leads. Carl Stockdale in the heavy role was strong and effective. Edward Lawrence as the Rev. Archibald Crane gave a very clever characterization of the part. The other members of the cast rendered good support. Same co. in Barbara Fricchie 1-23.

The Alabamians, which has been closed intermittently during the past two months, opened with Peaceful Valley 16-22.

BENJAMIN F. MESSEVER.

WEST VIRGINIA.

WHEELING.—COURT (C. A. Feinler): Seven Days 15, 16; fair business. Nest Egg 18, 19; good co.; light business. Frederick the Great 20. Get-Rich-Quick Wallingford 21, 22. The Fortune Hunter 26-28. Madame Sherry 29, 30.—APOLLO (H. W. Rogers): The Pacemakers 18-23; S. R. O. The Whirl of Mirth 25-30.—ITEMS: Samuel F. Nixon purchased controlling interest in the Board of Trade Building Co. including the Court Theatre; extensive changes will be made.—Mr. Albee, general manager for B. F. Keith, arrived 20 to close arrangements for Keith vanderbilt, either at the Virginia or a new theatre.

HUNTINGTON.—THEATRE (Joseph Hainor): Lyman Howe's pictures 16. Beverly of Graustark 25.—HIPPODROME (I. N. Bullington): J. T. Lewis Comedy co., Hague and Herbert, Tom Jones, Swisher and Evans, Howard Brothers, Georgia Minstrels 16-23; satisfactory business.—UNDER CANVAS: Young Buffalo's Wild West 18; local storm stopped afternoon performance.

FAIRFAX.—GRAND (Will Deshon): Billy Allen's Musical Comedy co. 11-16 pleased good houses. Get-Rich-Quick Wallingford 20. Frederick the Great 21.

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Jolliffe): Madame Sherry 15; S. R. O.; splendid performance. The Girl in the Taxi 22.

PARSONS.—VICTORIA (H. L. Bennett): The Private Secretary 18; good, to fair business.

WISCONSIN.

MILWAUKEE.

Sarah Padden and James Garry Made Good Impression—Other Attractions.

Charles Klein's The Third Degree 18-23 met with deserved success at the Bijou. It is an excellent one and the staging is up to a high standard. Sarah Padden in the leading role is sweeping her audiences by storm at every performance. As the little heroine her work is delightful. The other bright particular star is Joseph R. Garry as the great constitutional lawyer. Mr. Garry has been seen in Milwaukee before in other parts. He is a finished actor and to watch his work is a pleasure. All other members of the cast have been well chosen.

The Happiest Night of His Life is the title of a musical comedy which appeared at the Davidson 18-23 and drew only fair houses. The Fortune Hunter 24-30.

Hugh Herbert and co. Felix and Gaire, Ton-o-the-Wold Dancers, Magic King and co., Raymond and Caverly, Siz, Leland Luca, Le Roy and Paul, and Laura Buckley at the Majestic 18-23.

I. R. NELSON.

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WANTED—Juvenile man for recognised sketch; state full particulars. Standard, Dramatic Mirror.

APPLETON.—THEATRE (E. L. Goldberg): The Servant in the House 13; entire satisfaction; good house. Waininger Brothers 17-20 in repertory. S. H. O. at every performance. Madame Sherry 25. Persian Beauties 19. Bachelor's Honeymoon 21. Heart Breakers 29.

SHEROYGAN.—NEW OPERA HOUSE (W. H. Stoddard): Servant in the House 14: good business. Martin's U. T. C. 17: capacity. Indian's Secret 22. Walton Pyre in How Schneider Fixed It 24. Graustark 26. Skoogard, Danish violinist, 29.

OMHKOSH.—GRAND (J. E. Williams): Peck's Bad Boy 16: good houses, matinee and night. A Bachelor's Honeymoon 17: two good houses. Al. W. Martin's U. T. C. 28. The Indian's Secret 24.

LA CROSSE.—THEATRE (Gaze and Wohlbauer): The Rosary 14: fair; good business. A Married Bachelor 17: good house. Sam Bernard in He Came from Milwaukee 19 pleased medium house.

FOND DU LAC.—HENRY BOYLE THEATRE (A. N. Merritt and D. C. Sargent): Mother Oct. 3. Girl I Love 19. Goddess of Liberty 23. President Taft 24. Three Twins 26.

BELoit.—WILSON OPERA HOUSE (R. H. Wilson): Rosary 12: good house. Cow and Moon 16 pleased good business. Indian's Secret 24.

RHINELANDER.—GRAND (E. C. Krueckberg): The Servant in the House 19 to good business; co. and performance well received.

WAUSAU.—GRAND (C. S. Cone): U. T. C. 13. Servant in the House 22. The Aviator 27.

WYOMING.

CHEYENNE.—CAPITOL AVENUE (Bradley and Heaney): Billy Clifford in The Girl, the Man and the Game 15; good business. Country Boy 18. Traveling Salesman 19.

CANADA.

CALGARY, ALTA.—LYRIC (W. B. Sherman): Sherman's Stock co. 4-9 in The Traveling Salesman and The Gay Mr. Tompkins; fair business. Father and the Boys 11-15. Human Hearts 14-16; fair business. Forty-Five Minutes from Broadway 18-20. Sherman Stock co. 21-23.—OPHEUM (W. B. Sherman): Lewis and Lake Musical Comedy 4-9 in Are You a Moose? and Seven Days; big business. You're a Winner 15. The Parisian Belle 16. FIRE (M. Kyle): Girl vanderbilt 17-18; added attraction Mrs. Bob Fitzsimmons; capacity.—ITEM: Guss A. Forbes of the Forbes Stock co., Duluth, Minn., is visiting his parents here.

LONDON, ONT.—GRAND (J. R. Minnick): Kinemacolor pictures of the Coronation and miscellaneous subjects 4-6; well patronized and a return date has been arranged. Dante's Inferno 11, 12 drew well and made a decided impression. The General Synod of the Anglican Church.

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Church in Canada is in session here this week, and many of the clergy availed themselves of the opportunity of seeing this much talked of film. A return for this has also been arranged. The Cat and the Fiddle 13, 14. Dante's Inferno 15, 16. Kinemacolor views 18-22.

SHERBROOKE, QUE.—HIS MAJESTY'S (Lou Cahier): French Maid 13; poor co.; fair house. Guy Brothers' Minstrels 15; fair co.; fair house. Blue Mouse 16; good co.; poor business. Kinemacolor pictures 18-22; very good and pleased fair-sized audiences. The Girl Who Dared 21.

ST. THOMAS, ONT.—GRAND (G. S. Forhan): Cat and the Fiddle 12; delicate capacity. Dante's Inferno 13, 14; fair business. Baby Mine 22. Virginian 29. Little French Maid 30.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson): William Jennings Bryan (ancestor of Y. M. C. A.); Adelaide French in Madame X 21-23.

OTTAWA, ONT.—RUSSELL (P. Gorman): The Beauty Spot pleased large audiences 18-20. The Little French Maid 21, 22. Seven Days 23.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES.

ACROSS THE PACIFIC (Stair and Havlin, mgrs.): Akron, O., 25-27. Youngstown 28-30. Columbus Oct. 2-7.

ADAMS, MAUDE (Charles Frohman, mgr.): Buffalo, N. Y., 26-30. Cleveland, O., Oct. 2-7. **ANGLIN, MARGARET** (Liebler and Co., mgrs.): Philadelphia, Pa., 18-30. New York city Oct. 2—indefinite.

ANOTHER MAN'S WIFE: Newark, N. J., 25-30.

ABAB, THE (Henry B. Harris, mgr.): New York city Sept. 18—indefinite.

ARLISS, GEORGE (Liebler and Co., mgrs.): New York city Sept. 18—indefinite.

AT SUNRISE (Darrell H. Lyall, mgr.): Howard, S. D., 27. Oldham 28. Bryant 29. Garden City 30. Webster Oct. 2. Waubay 3. Appleton, Minn., 4. Clinton 5. Browns Valley, S. D., 6. Weston 7.

AT THE MERCY OF TIBERIUS (Glaser and Stair, mgrs.): Cleveland, O., 24-30. Buffalo, N. Y., Oct. 2-7.

AT THE OLD CROSS ROADS (Arthur C. Atkinson, mgr.): Great Barrington, Mass., 27. Philmont, N. Y., 28. Schuylerville 29. Amsterdam 30. Johnston Oct. 2. Gloversville 3. Ilion 4. Utica 5, 6. Watertown 7.

AVIATOR, THE (E. E. Trousdale, mgr.): Stevens Point, Wis., 27. Grand Rapids 28. Portage 29. Beloit 30.

AVIATOR, THE (E. E. Trousdale, mgr.): O'Neill, Neb., 27. Neligh 28. Columbus 29. Fremont 30. Council Bluffs, Ia., Oct. 1. Nebraska City, Neb., 2. Horton, Kan., 4. Leavenworth 6. Mayville, Mo., 7. Atchison, Kan., 8. Marysville 9. Beatrice, Neb., 10.

BABY MINE (Wm. A. Brady, Ltd., mgrs.): New York city 25-30.

BABY MINE (Eastern: Wm. A. Brady, Ltd., mgrs.): Collingwood, Ont., 27. Barrie 28.

ORILLIA 29. Hamilton 30. St. Catharines Oct. 2. Brantford 3. Guelph 4. Berlin 5. Stratford 6. London 7.

BACHELOR'S HONEYMOON (Leon A. Gilson, mgr.): Belvidere, Ill., 27. Rochelle 28. Ottawa Oct. 2. Gibson, 5. Decatur 6.

BARRIER, THE (Maurice Barham, mgr.): Denver, Colo., 24-30.

BARRIERS BURNED AWAY (Gilson and Bradfield, mgrs.): Crawfordsville, Ind., Oct. 2.

BARRYMORE, ETHEL (Charles Frohman, mgr.): Jackson, Mich., 27. Lansing 28. Kalamazo 29. Grand Rapids 30. Indianapolis, Ind., Oct. 2. South Bend 1. Milwaukee, Wis., 5-7.

BATES, BLANCHE (Dolores Belasco, mgr.): Brooklyn, N. Y., 25-30. New York city Oct. 2—indefinite.

BEHAN, GEORGE (Klaw and Erlanger, mgrs.): Kansas City, Mo., 24-30.

BELLEW, KYRLE (Charles Frohman, mgr.): Chicago, Ill., 18-30. Fort Wayne, Ind., Oct. 2.

Lafayette 3. Indianapolis 4. Terre Haute 5. Peoria, Ill., 6. Springfield 7. Newkirk 8.

BEVERLY (Eastern: A. G. Delamater, mgr.): Memphis, Tenn., 24-30. Chattanooga Oct. 2-7.

BEVERLY (Southern: A. G. Delamater, mgr.): Ironton, O., 27. Williamson, W. Va., 28. Pocahontas, Va., 29. Big Stone Gap 30. Abingdon Oct. 2. Marion 3. Wytheville 4. Palaski 5. Christiansburg 6. Roanoke 7. Lexington 9. Farmville 10.

BILLY (Messrs. Shubert, mgrs.): Burlington, Ia., 27.

BILLY THE KID (Herbert Farrar, mgr.): West Chester, Pa., 27. Lancaster 28. York 29. Pottsville 30. Rochester, N. Y., Oct. 2-4. Syracuse 5-7.

BLINN, HOLBROOK (Wm. A. Brady, mgr.): Chicago, Ill., 2-30.

BLUE BIRD (Liebler and Co., mgrs.): New York city 18-30. Washington, D. C., Oct. 2-7.

BOUGHT AND PAID FOR (Wm. A. Brady, mgr.): New York city Sept. 26—indefinite.

BRUNSE, EDMUND (Joseph Weber, mgr.): New York city Sept. 26—indefinite.

BREWSTER'S MILLIONS (Al. Rich, mgr.): Pittsburgh, Pa., 25-30. Toronto, Ont., Oct. 2-7. Port Huron, Mich., 8. Saginaw Oct. 2. London, Ont., 3. Hamilton 4. Rochester, N. Y., 5.

BURKE, BILLIE (Charles Frohman, mgr.): Detroit, Mich., 25-30. Saginaw Oct. 2. London, Ont., 3. Hamilton 4. Rochester, N. Y., 5.

CHESSERS (Moxon and De Milt, mgrs.): Kalamazoo, Mich., 27. Grand Rapids 28-30. South Bend, Ind., Oct. 1-4. Aurora, Ill., 5. De Kalb 6. Rockford 7.

CHERRY, CHARLES (Daniel Frohman, mgr.): Indianapolis, Ind., 25-30. St. Louis, Mo., Oct. 1-7.

CHORUS LADY (Southern: J. E. Early, mgr.): Huntington, Pa., 27.

CLANSMAN (Southern Amusement Co., mgrs.): Greensboro, N. C., 27. Winston-Salem 28.

CLIMAX, THE: Portland, Me., 28.

CONCERT, THE (David Belasco, mgr.): New York city Sept. 14-Oct. 14.

CONVICT'S DAUGHTER (Ed. Anderson, mgr.): Chicago, Ill., 24-30. Louisville, Ky., Oct. 1-7.

COUNTISS, CATHRINE (Stair and Havlin, mgrs.): Philadelphia, Pa., 25-30. Washington, D. C., Oct. 2-7.

COUNTRY BOY (Henry B. Harris, mgr.): New York city 25-30.

COUNTY SHERIFF (Eastern: O. E. Wee, mgr.): Millinocket, Me., 27. Ft. Fairfield 28. Caribou 29. Presque Isle 30. Ashland Oct. 2. Mars Hill 3. Honiton 4. Dover 5. Bar Harbor 6.

COUNTY SHERIFF (Western: O. E. Wee, mgr.): Algona, Ia., 27. Charles City 28. New Hampton 29. Waterloo 30. Dubuque Oct. 1. Platteville, Wis., 2. Darlington 3. Shullsburg 4. Gratiot 5. Brodhead 6. Elkhorn 7. Racine 8. COWBOY AND THE THIEF (Rowland and Gaskill, mgrs.): Baltimore, Md., 25-30.

COWBOY GIRL (Jack Hoskins, mgr.): Joliet, Ill., 27. Bloomington 28. Rantoul 29. Champaign 30. Peoria 1. Canton 2. Monticello 3. Decatur 4. Mattoon 5. Paris 6. Danville 7.

CROSMAN, HENRIETTA (Maurice Campbell, mgr.): New York city Aug. 10-Sept. 30.

DAWN OF A TO-MORROW: Buffalo, N. Y., 25-30.

DEER PURPLE (Liebler and Co., mgrs.): Chicago, Ill., Aug. 26—indefinite.

DEER PURPLE (Liebler and Co., mgrs.): Brooklyn, N. Y., 25-30.

DEVER EXPRESS (Ohas. A. Taff, mgr.): Kansas City, Mo., 24-30.

DEWES, SANFORD (E. A. Johnson, mgr.): Warren, Minn., 27. Thief River Falls 28. Hibbing Oct. 1. Superior, Wis., 2. Ashland 3. Ironwood 4. Rhinelander 5. Iron Mountain, Mich., 6.

D'ORSAIG, LAWRENCE (John Cort, mgr.): Toronto, Ont., 25-30. London Oct. 2. Brantford 3. Galt 4. Hamilton 5. Peterboro 6. Kingston 7.

DREW JOHN (Charles Frohman, mgr.): New York city Sept. 4—indefinite.

EDESON, ROBERT (Henry B. Harris, mgr.): Springfield, Mass., 27, 28.

ELI AND JANE (Harry Green, mgr.): Cincinnati, Ia., 27. Moravia 28. Eddyville 29. Buxton Oct. 2. Wayland 3. Winsfield 4. Washington 5. North English 6. Marengo 7.

ELLIOTT, GERTRUDE (Liebler and Co., mgrs.): Pittsburgh, Pa., 25-30. New York city Oct. 2—indefinite.

EVERYWOMAN (Eastern: Henry W. Savage, mgr.): New York city 4-30. Brooklyn, N. Y., Oct. 2-14.

EVERYWOMAN (Western: Henry W. Savage, mgr.): Buffalo, N. Y., 25-30. Detroit, Mich., Oct. 2-7.

EXCUSE ME (Eastern: Henry W. Savage, mgr.): Boston, Mass., Aug. 24-Oct. 21.

EXCUSE ME (Western: Henry W. Savage, mgr.): New York city Aug. 14-Oct. 7.

FAIRBANKS, DOUGLAS (Wm. A. Brady, mgr.): New York city Aug. 25—indefinite.

FARNUM, DUSTIN AND WILLIAM (A. H. Woods, mgr.): Chicago, Ill., Sept. 1—indefinite.

FEATHERSHAM, WILLIAM (Frank Wistach, mgr.): Detroit, Mich., 25-30.

FIRING LINE (A. G. Delamater, mgr.): Chambersburg, Pa., 27. Hagerstown, Md., 28. Frederick 29. Annapolis 30. Winchester, Va., Oct. 2. Harrisonburg 3. Clifton Forge 4. Covington 5. Hinton, W. Va., 6. Charleston 7.

FUGITIVE FROM JUSTICE: Louisville, Ky., 25-30.

GAMBLERS, THE (Original: Authors' Producing Co., mgrs.): Boston, Mass., Oct. 2—indefinite.

GAMBLERS, THE (Eastern: Authors' Producing Co., mgrs.): Rome, N. Y., 27. Ogdensburg 28. Waterford 29. Oswego 30. Auburn Oct. 2. Ithaca 3. Elmira 4. Corning 5. Oneonta 6. Binghamton 7.

GAMBLERS, THE (Western: Authors' Producing Co., mgrs.): Johnstown, Pa., 27. Greensburg 22. Connellsville 29. McKeesport 30. East Liverpool, O., Oct. 2. Youngstown 3. Canton 4. Akron 5. Sandusky 6. Lima 7.

GAMBLERS, THE (Southern: Authors' Producing Co., mgrs.): Norfolk, Va., 27. Roanoke 28. Danville 29. Greensboro, N. C., 30. Raleigh Oct. 2. Durham 3. Winston-Salem 4. Statesville 5. Asheboro 6. Spartanburg, S. C., 7.

GET-RICH-QUIK WALLINGFORD (Eastern: Cohan and Harris, mgrs.): Boston, Mass., Sept. 25—indefinite.

GET-RICH-QUIK WALLINGFORD (Central: Cohan and Harris, mgrs.): Wooster, O., 27. Akron 28. Elvira 29. Samaria 30. Findlay Oct. 2. Van Wert 3. Piqua 4. Richmond, Ind., 5. New Castle 6. Muncie 7.

GET-RICH-QUIK WALLINGFORD (Western: Cohan and Harris, mgrs.): Cincinnati, O., 25-30. Louisville, Ky., Oct. 2-4. Indianapolis 5-7.

GET-RICH-QUIK WALLINGFORD (Central: Cohan and Harris, mgrs.): Wooster, O., 27. Akron 28. Elvira 29. Samaria 30. Findlay Oct. 2. Van Wert 3. Piqua 4. Richmond, Ind., 5. New Castle 6. Muncie 7.

GET-RICH-QUIK WALLINGFORD (Western: Cohan and Harris, mgrs.): Cincinnati, O., 25-30. Louisville, Ky., Oct. 2-4. Indianapolis 5-7.

GIRL AND THE TRAMP (Co. A: Tom Wilson, mgr.): Warren, N. C., 27. Roanoke Rapids 28. Scotland Neck 29. Williamson 30.

GIRL AND THE TRAMP (Co. B: E. C. Rockwell, mgr.): Milton, Pa., 27. Berwick 28. Homestead 29. Pittston 30. Mauch Chunk Oct. 2. Reading 4. Pottsville 6.

GIRL FROM RECTOR'S (Max Plohn, mgr.): Lafayette, La., 27. Jennings 28. Lake Charles 29. Beaumont, Tex., 30. Houston Oct. 1. Galveston 2. Brenham 3. Austin 4. San Antonio 5. Temple 6. Ardmore, Okla., 7. Oklahoma City 8.

GIRL IN THE TAXI (A. H. Woods, mgr.): Philadelphia, Pa., 18-30.

GIRL OF THE MOUNTAINS (O. E. Wee, mgr.): Richfield, Vt., 27. Lyndonville 28. Newport 29. St. Johnsbury 30. Stanstead, Can., 27. Coaticook 3. West St. Johnsbury, N. H., 4. Colebrook 5. Littleton 6. Lisbon 7.

GIRL OF THE STREETS: St. Louis, Mo., 24-30.

GIRL WHO DARED (F. A. Wade, mgr.): Port Huron, Mich., 27. Grand Rapids 28. Saratoga Springs 29. Gloversville 30.

GOLDEN RULE, LTD. (Charles Dickson, mgr.): New Haven, Conn., 25-27. Waterbury 28. Meriden 29. New Britain 30. Springfield 31. Stamford 32. Bridgeport, Conn. 3, 4. Hartford 6. 7.

GOOSE GIRL (Baker and Castle, mgrs.): Toronto, Ont., 25-30. Hamilton Oct. 2. Erie, Pa., 3. Youngstown, O., 4. East Liverpool 5. Akron 6. 7.

GRAHAM, OSCAR (Oscar Graham, mgr.): Jefferson, Tex., 27. Longview 28. Carthage 29. San Augustine 30. Garrison Oct. 2. Nacogdoches 3. 4. Colebrook 5. Littleton 6. Lisbon 7.

GRAUSTARK (Southern: Baker and Castle, mgrs.): Williamson, N. C., 27. Edenton 28. Tarboro 29. Winston 30. Goldsboro Oct. 2. Fremont 3. Kinston 4. Fayetteville 5. Smithfield 6. Raleigh 7.

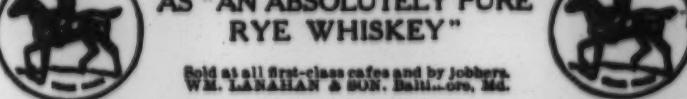
HACKETT, JAMES K. (J. K. Hackett, mgr.): Chicago, Ill., Sept. 18—indefinite.

HACKETT, NORMAN (Stair and Havlin, mgrs.): Rochester, N. Y., 25-30. Cleveland Oct. 2-4.

HAWTHREY, WILLIAM (A. G. Delamater, mgr.): Dubuque, Ia., 27. Cedar Rapids 28.

IN THE VARIED AND MULTIFORM USES FOR FAMILY NEEDS THE PUREST STIMULANT IS DEMANDED. IN THE LARDER AND BUFFET, FOR EMERGENCIES OF HEALTH, FOR CHEER AND COMFORT, FOR THE AGED AND FEEBLE, AND IN THE USUAL CONVENTIONAL FORMS OF HOSPITALITY

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RYE WHISKEY"



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WM. LANAHAN & SON, Balti., Md.

Freepost, Ill., 29. Rockford 30. Milwaukee, Wis., Oct. 1-4. Madison 5. Bloomington, Ill., 6. Champaign 7.

HEART OF CHICAGO (W. D. Emerson, mgr.): Toledo, O., 24-30. Dayton Oct. 3-4. Ft. Wayne Ind., 5-7.

HILLIARD, ROBERT (Klaw and Erlanger, mgr.): Atlantic City, N. J., 25-30.

HODGE, WILLIAM (Liebler and Co., mgr.): Chicago, Ill., 2-30.

HOOSIER SCHOOLMASTER (J. D. Stanton, mgr.): Atlanta, Ga., 25-30.

HOUSE NEXT DOOR (Schiller Amusement Co., mgr.): New Orleans, La., 24-30. Atlanta, Ga., Oct. 2-4.

HOUSE NEXT DOOR (Rowland and Clifford, mgr.): Seattle, Wash., 25-30.

HUMAN HEARTS (Southern: C. R. Bonvoisin, mgr.): Salem, W. Va., 25. Pensacola 26. West Union 27. Weston Oct. 2. Sutton 8. Birchwood 9. Edmunds 5. Phillips 6. Parsons 7.

IN OLD KENTUCKY (Lillis and Dinsmore, mgr.): Lexington, Ky., 25-30. Prince Albert 26. Prince Albert 27. 30. Prince Albert 28. Prince Albert 29. Prince Albert 30.

IRISH PETERS (Liebler and Co., mgr.): Boston, Mass., Sept. 22—indefinite.

KOLKER, HENRY (Henry W. Savage, mgr.): Troy, N. Y., 27. Schenectady 28. Albany, 29. 30. New York city Oct. 4—indefinite.

LIGHT ETERNAL (Stair and Havlin, mgr.): Des Moines, Ia., 24-27. Dubuque 28-30. St. Paul, Minn. Oct. 1-7.

LION AND THE MOUSE (Northern: United Play Co., mgr.): Superior, Wis., Oct. 1. Stillwater, Minn., 2. Menominee, Wis., 3. Le Sueur, Minn., 4. Faribault 5. Northfield 6. Charles City, Ia., 7.

LION AND THE MOUSE (Southern: United Play Co., mgr.): Pittsburgh, Kan., Oct. 1. Paulina 2. Humboldt 3. Parsons 4. Scammon 5. Vinita, Okla., 6. Nowata 7. Tulsa 8.

MCINTYRE, FRANK (Henry B. Harris, mgr.): New York city Sept. 4—indefinite.

MADAME X (Henry W. Savage, mgr.): Bridgeport, Conn., 29. 30. Baltimore, Md., Oct. 2-7.

MAN BETWEEN, THE (Vaughan Glaser, mgr.): Boston, Mass., 25-30. Worcester Oct. 2-4. Springfield 5-7.

MANSON, JOHN (Moses Shubert, mgr.): New York city Aug. 14-Oct. 7.

MICHAEL, JOHN (Monte Thompson, mgr.): Northfield, Ind., 27. Noblesville 28. Lebanon 29. Cincinnati 30. Noblesville 31. Indianapolis 32. Lebanon 33. Indianapolis 34. Lebanon 35.

MICHAEL, JOHN (Monte Thompson, mgr.): Northfield, Ind., 27. Noblesville 28. Lebanon 29. Cincinnati 30. Indianapolis 31. Noblesville 32. Lebanon 33. Indianapolis 34. Lebanon 35.

MICHAEL, JOHN (Monte Thompson, mgr.): Northfield, Ind., 27. Noblesville 28. Lebanon 29. Cincinnati 30. Indianapolis 31. Noblesville 32. Lebanon 33. Indianapolis 34. Lebanon 35.

MICHAEL, JOHN (Monte Thompson, mgr.): Northfield, Ind., 27. Noblesville 28. Lebanon 29. Cincinnati 30. Indianapolis 31. Noblesville 32. Lebanon 33. Indianapolis 34. Lebanon 35.

MICHAEL, JOHN (Monte Thompson, mgr.): Northfield, Ind., 27. Noblesville 28

DUNCAN 29. Waukwa 30. Lawton Oct. 1. Weatherford 2. Watauga 3. THAIS (Joseph M. Galt, mgr.): Syracuse, N. Y. 15-27. Rochester 28-30. Buffalo Oct. 2-7. THREE (Eastern): George A. Sullivan, mgr.: Hinton, W. Va. 27. Beckley 28. Covington, Va. 29. White Sulphur Springs, W. Va. 30. Pt. Pleasant Oct. 2. Ironon, O. 3. Williamson, W. Va. 4. Northfork 5. Pocahontas 6. Bienville 7. THREE THE (Western; H. O. Emery, mgr.): Tupelo, Miss. 28. Okalona 29. Corinth 30. Oxford Oct. 2. Duran 3. Lexington 4. Jackson 5. Tallulah, La. 6. Bastrop 7. Monroe 8. Shreveport 9. THIRD DEGREE (Central: United Play Co., mgrs.): St. Paul, Minn. 24-30. Minneapolis Oct. 1-7. Madison, Wis. 8. THIRD DEGREE (Southern: United Play Co., mgrs.): Durant, Okla. Oct. 2. Tishomingo 3. Ardmore 4. Norman 5. Shawnee 6. Oklahoma City 7. THIRD DEGREE (Western: United Play Co., mgrs.): Glendale, Mont. Oct. 1. Miles City 2. Billings 3. Big Timber 4. Bismarck 5. Anaconda 6. Butte 7. Great Falls 8. THREE NEIGHBOR'S WIFE (Daniel Frohman, mgr.): Philadelphia, Pa. 18-30. TOWN MARSHAL (O. E. Wee, mgr.): Manchester, N. H. 27. Athol, Mass. 28. Warren 29. Worcester, B. 1. 30. Franklin, Mass. Oct. 2. Waukegan, Ill. 3. Rockville, Conn. 4. East Hampton, Mass. 5. Collingsville, Conn. 6. New Britain 7. TRAITOR THE: Washington, D. C. 26-30. TRAVELING SALESMAN (Henry B. Harris, mgr.): Kansas City, Mo. 24-30. TRAVELING SALESMAN (Eastern: A. S. Stern, mgr.): Princeton, Ill. 27. Canton 28. Woodhill 29. Monmouth 30. Ft. Madison, Ia. 1. Keokuk 2. Beardstown, Ill. 3. Macomb 4. Bushnell 5. Abingdon 6. Washington, Ia. 7. Muscatine 8. TRAVELING SALESMAN (Western: A. S. Stern, mgr.): Weiser, Ida. 27. Baker City, Ore. 28. Walla Walla, Wash. 29. Tacoma 30. Everett Oct. 1. Vancouver, B. C. 2. Victoria 3. Nanaimo 4. Westminster 5. Anacortes, Wash. 6. Bellingham 7. TRUCKSDALE BOYD (E. H. Brown, mgr.): Huron, S. D. 27. Brookings 28. Flandreau 29. Pipestone, Minn. 30. UNCLE TOM'S CABIN (Eastern: Kibble and Martin, mgrs.): Cincinnati, O. 24-30. UNCLE TOM'S CABIN (Stetson's): Hagerstown, Md. 27. Waynesboro, Pa. 28. Harrisburg 29. 30. WARE HELEN (Henry B. Harris, mgr.): Portland, O. 24-30. 'WIND DOWN EAST (William A. Brady, mgr.): Cincinnati, O. 24-30. WHAT THE DOCTOR ORDERED (Wagenhals and Kramer, mgrs.): New York city Sept. 20. —indefinite. WHEN A WOMAN WILLS (Co. A: Carlos Inskeep, mgr.): Lure, Va. 27. Gordonsville 28. Fredericksburg 29. Newport News 30. WHEN A WOMAN WILLS (Co. B: Carlos Inskeep, mgr.): Wichita Falls, Tex. 27. Seymour 28. Haspil 29. Stamford 30. WHEN A WOMAN WILLS (Co. D: Carlos Inskeep, mgr.): Kempton, Ind. 27. Swayze 28. Alexandria 29. New Castle 30. WHITE SLAVE (Robert and John Campbell, mgrs.): Louisville, Ky. 24-30. WHITE SQUAW (Louis F. Werba, mgr.): St. John, Can. 29. 30. WILSON, AL H. (Sidney R. Ellis, mgr.): Youngstown, O. 27. Cambridge 28. Zanesville 29. Parkersburg, W. Va. 30. Huntington Oct. 1. Charleston 3. Lexington, Ky. 4. Louisville 5-7. WILSON, FRANCIS (Charles Frohman, mgr.): Newark, N. J. Oct. 2-7. WISE, THOMAS, AND JOHN BARRYMORE (Charles Dillingham, mgr.): Chicago, Ill. 20. —indefinite. WOMAN, THE (David Belasco, mgr.): New York city Sept. 18. —indefinite.

STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox, mgr.): New York city Aug. 29. —indefinite. ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal. Aug. 29. —indefinite. ALHAMBRA (Belasco and Mayer, mgrs.): Seattle, Wash. Sept. 16. —indefinite. ALHAMBRA (Roche and Marvin, mgrs.): Chicago, Ill. July 24. —indefinite. AUDITORIUM (William Stoermer, mgr.): Los Angeles, Cal. July 10. —indefinite. AVERY STRONG (F. C. Twitchell, mgr.): Salem, Mass. —indefinite. BAKER: Spokane, Wash. Sept. 3. —indefinite. BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal. —indefinite. BENNETT, J. MOY: Cobalt, Can. —indefinite. BIJOU: Pawtucket, R. I. Aug. 14. —indefinite. BIJOU (Geo. A. Haley, mgr.): Woonsocket, R. I. —indefinite. BISHOP, CHESTER (M. Hartman, mgr.): Grand Rapids, Mich. Sept. 3. —indefinite. BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal. —indefinite. BLANKEY SPOONER: Philadelphia, Pa. Sept. 18. —indefinite. BOSTON PLAYERS (James A. Boshell, mgr.): Baltimore, Md. Sept. 11. —indefinite. BURR: Oliver Morosco, mgr.): Los Angeles, Calif. —indefinite. CLEVELAND PLAYERS: Cleveland, O. Aug. 21. —indefinite. CLIFFORD: St. Louis, Mo. Oct. 1. —indefinite. CODY, LEWIS J. (Cody and Dunn, mgrs.): Stamford, Conn. Aug. 28. —indefinite. COLLEGE: Chicago, Ill. Sept. 4. —indefinite. COLUMBIA PLAYERS (Berger and Metzger, mgrs.): Baltimore, Md. Sept. 11. Oct. 7. CRAIG (John Craig, mgr.): Boston, Mass. Sept. 1. —indefinite. CRESCENT (Percy Williams, mgr.): Brooklyn, N. Y. Sept. 2. —indefinite. DAVIS (Harry Davis, mgr.): Pittsburgh, Pa. Aug. 28. —indefinite. FAMILY: New York city Sept. 4. —indefinite. FORRES, GUS A. (Jacob Wilk, mgr.): Duluth, Minn. Oct. 1. —indefinite. GAGNON-POLLOCK (Bert C. Gagnon, mgr.): New Orleans, La. —indefinite. GERMAN: Cincinnati, O. Oct. 1. —indefinite. GREW (Wm. Grew, mgr.): Houston, Tex. June 24. —indefinite. GOTHAM (Percy Williams, mgr.): Brooklyn, N. Y. Sept. 2. —indefinite.

HALL, LOUIS LEON: Jersey City, N. J. Aug. 28. —indefinite. HAYWARD, GRACE (Geo. M. Gatti, mgr.): Chicago, Ill. Sept. 4. —indefinite. HOLDEN (H. M. Holden, mgr.): Washington, D. C. Aug. 28. —indefinite. IRVING PLACE (Gustav Amberg, mgr.): New York city Oct. 1. —indefinite. LAWRENCE (Del S. Lawrence, mgr.): Spokane, Wash. Aug. 13. —indefinite. LAWRENCE, JOHN: Cincinnati, O. Aug. 27. —indefinite. LONERGAN, LESTER: New Bedford, Mass. Aug. 4. —indefinite. MARLOWE: Chicago, Ill. Aug. 28. —indefinite. MEEK, DONALD: Lowell, Mass. Sept. 1. —indefinite. NATIONAL: Montreal, P. Q. —indefinite. NORTH BROTHERS: Wichita, Kan. Sept. 4. —indefinite. NORTH BROTHERS (Frank North, mgr.): Oklahoma City, Okla. Sept. 18. —indefinite. NORTH BROTHERS (Sport North, mgr.): Topeka, Kan. Sept. 4. —indefinite. OPHIUM PLAYERS (Grant Laferty, mgr.): Philadelphia, Pa. —indefinite. PABST THEATRE (Ludwig Kreiss, mgr.): Milwaukee, Wis. Sept. 24. —indefinite. PAYTON, CORBE (Corne Payton, mgr.): Brooklyn, N. Y. Aug. 28. —indefinite. PRINCESS (Elbert and Getchell, mgrs.): Des Moines, Ia. Aug. 27. —indefinite. PRINGLE, JOHN (Ed. L. Drew, mgr.): Seattle, Wash. —indefinite. PROSPECT (Frank Gerston, mgr.): New York city —indefinite. SPONDER, CECIL (Blaney-Spooner Co., mgrs.): New York city Aug. 5. —indefinite. TAYLOR, HARRY W.: Taunton, Mass. Aug. 19. —indefinite. THOMPSON-WOODS (Monte Thompson, mgr.): Brockton, Mass. Sept. 4. —indefinite. TREMONT: New York city —indefinite. TURNER, CLARA (W. F. Barry, mgr.): Philadelphia, Pa. Sept. 25-Oct. 21. VALE (Travers Vale, mgr.): Hoboken, N. J. Aug. 21. —indefinite. VAN DYKE-EATON (H. Walter Van Dyke, mgr.): Milwaukee, Wis. Aug. 14. —indefinite. WILFIE (A. J. Wolfe, mgr.): Wichita, Kan. Sept. 11. —indefinite. WOODWARD (O. D. Woodward, mgr.): Omaha, Neb. Sept. 9. —indefinite. WOODWARD (O. D. Woodward, mgr.): Kansas City, Mo. Sept. 16. —indefinite.

TRAVELING STOCK COMPANIES.

BELGRADE (J. E. Lewis, mgr.): Fulton, N. Y. 25-30. BOYER, NANCY (Fred B. Willard, mgr.): Adrian, Mich. 25-30. BUCKLEY, LOUISE (G. Griffin, mgr.): Flint, Mich. 24-Oct. 6. CHICAGO (Charles RossKam, mgr.): Lima, O. 24-30. COOK'S (Carl W. Cook, mgr.): East St. Louis, Ill. Aug. 14. —indefinite. CULHANE'S COMEDIANS (W. E. Culhane, mgr.): Belleville, Ill. 25-30. CULHANE'S COMEDIANS (H. H. Price, mgr.): Mayfield, Ky. 25-30. DE ARMOND SISTERS (G. E. Dawson, mgr.): Springfield, Mo. 25-30. DYMONT (A. M. Diamond, mgr.): Warsaw, Ind. 25-30. Frankfort Oct. 2-7. GREAT WESTERN (Frank R. Dara, mgr.): Cape Girardeau, Mo. 25-30. Paducah, Ky. Oct. 2-7. HALL, DON C. (Don C. Hall, mgr.): Kariville, Ill. 25-30. Creation Oct. 2-7. HAYES ASSOCIATE PLAYERS (Lucy M. Hayes, mgr.): Scottsville, Kan. 25-37. HENDERSON (W. J. and E. R. Henderson, mgrs.): Lawrence, Kan. 18-30. HICKMAN-BESSEY (James D. Proudfire, mgr.): Hammond, Ind. 25-30. HIMMELEIN ASSOCIATE PLAYERS (Ira B. Earle, mgr.): Springfield, O. 25-30. HIMMELEIN'S IMPERIAL (A. H. Graybill, mgr.): Middletown, O. 24-29. KING (Harry D. King, mgr.): Dunkirk, N. Y. 25-30. Batavia Oct. 2-7. KING DRAMATIC (O. P. King, mgr.): Rotan, Tex. 25-30. KNICKERBOCKER (Murray and Sherwood, mgrs.): New Haven, Conn. 25-30. LA PORTE, MAE (Joe McEnroe, mgr.): Mt. Gilead, O. 25-30. LOCKER, THE (W. H. Locke, mgr.): Deadwood, S. D. Oct. 2. 3. 5. LYNN (Jack Lynn, mgr.): Medina, N. Y. 25-30. MOREY (La Comte and Flesher, mgrs.): Abilene, Kan. 25-30. MORRIS-THURSTON: Bay City, Mich. 18-30. MURRAY-MACKAY (John J. Murray, mgr.): Canton, O. 25-30. MOSES, EDMUND: ASSOCIATE PLAYERS: Edinburg, Ind. 25-30. Franklin Oct. 2-7. NESTELL'S ASSOCIATE PLAYERS: Traverse City, Mich. 25-30. Sault Ste. Marie Oct. 2-7. NICKERSON BROTHERS: Independence, Kan. 24-30. PICKERTS, FOUR (Willis Pickert, mgr.): Frederickburg, Va. 25-30. Annapolis, Md. Oct. 2-7. SPENCE THEATRE (Sohns and Davis, mgrs.): Quanah, Tex. 27. 28. Memphis 29. 30. Cannon Oct. 2. 3. Plainview 4. 5. Tulsa 6. 7. WIGHT'S THEATRE (Billard Wight, mgr.): Northwest 16. 25-27. VALE (Monte Thompson, mgr.): Grand Falls, Conn. 28-30. Woodstock Oct. 2-4. Carlton, Me. 5-7.

OPERA AND MUSICAL COMEDY.

A LA BROADWAY (Harris and Lasky, mgrs.): New York city Sept. 22. —indefinite. FORRES, GUS A. (Jacob Wilk, mgr.): Duluth, Minn. Oct. 1. —indefinite. GAGNON-POLLOCK (Bert C. Gagnon, mgr.): New Orleans, La. —indefinite. GERMAN: Cincinnati, O. Oct. 1. —indefinite. GREW (Wm. Grew, mgr.): Houston, Tex. June 24. —indefinite. GOTHAM (Percy Williams, mgr.): Brooklyn, N. Y. Sept. 2. —indefinite.

ARMSTRONG, mgr.): Los Angeles, Cal. July 9. —indefinite. BAILEY AND AUSTIN (Bailey and FitzGerald, mgrs.): Pittsburgh, Pa. 25-30. Erie Oct. 2. Hamilton, Can. 3. London 4. Toronto 5-7. BAYES, NOBA, AND JACK NORWORTH (Werba and Loescher, mgrs.): Cleveland, O. 25-30. BLACK PATTI (R. Voelkel, mgr.): Chicago, Ill. 24-Oct. 7. BOHEMIAN GIRL (Milton and Sargent Aborn, mgrs.): Boston, Mass. 18-30. BOHEMIAN GIRL (Co. A: Milton and Sargent Aborn, mgrs.): Bennington, Vt. 27. Troy, N. Y. 28. Schenectady 29. 30. Amsterdam Oct. 2. Utica 3. Binghamton 4. Scranton, Pa. 5. Wilkes-Barre 6. Reading 7. BRIAN, DONALD (Charles Frohman, mgr.): New York city Aug. 28. —indefinite. BRIGHT EYES (Jos. M. Galtis, mgr.): Helena, Mont. 27. Missoula 28. Wallace, Idaho. 29. Spokane, Wash. 30. Oct. 1. Walla Walla 31. Pullman 3. Ellensburg 4. Aberdeen 5. Tacoma 6. 7. BROWNE, BOTHWELL (Ben Sanger, mgr.): Chicago, Ill. Sept. 18-Oct. 14. BUSTER BROWN (Buster Brown Amusement Co., prop.): Newark, N. Y. 27. Corning 28. Hornell 29. Olean 30. Bradford, Pa. Oct. 2. Kane 3. St. Marys 4. Ridgway 5. Punxsutawney 6. Dubois 7. CAMPUS, THE (Chas. V. Kavanagh, mgr.): Salt Lake City, U. Oct. 15-18. CARLE, RICHARD (Frances and Lederer, mgrs.): Portland, Ore. 24-27. Victoria, B. C. 28. Vancouver 29. 30. Bellingham, Wash. Oct. 1. Seattle 2-7. Tacoma 8. 9. CAT AND THE FIDDLE (Chas. A. Sellon, mgr.): Orillia, Ont. 27. Lindsay 28. Peterboro 29. 30. Coburg Oct. 2. Belleville 3. Kingston 4. Brockville 5. Ottawa 6. 7. CHOCOLATE SOLDIER (F. C. Whitney, mgr.): Cleveland, O. 25-30. CLIFFORD, BILLY "S." (Bob Le Roy, mgr.): Pueblo, Colo. 27. Canyon City 28. Salida 29. Glenwood Springs 30. Leadville Oct. 1. Grand Junction 2. Springville 3. St. 3. Provo 4. Salt Lake City 5-1. Ogden 8. OHAN, GEORGE M. (Ohan and Harris, mgrs.): New York city Sept. 25. —indefinite. OH AND THE MOON (Jos. A. Selton, mgr.): Mt. Pleasant, Ia. 27. Burlington 28. Keokuk 29. Mt. Quincey, Ill. 30. Cedar Rapids, Ia. Oct. 1. Waterloo 2. Marshalltown 3. Okaloosa 4. Iowa 5. Sioux 6. Eldon 6. Boone 7. DE ANGELIS, J. and JEFFERSON (Frances and Lederer, mgrs.): Chicago, Ill. 18-30. St. Louis, Mo. Oct. 2-7. Evansville, Ind. 30. St. Louis 31. Elkhorn 32. ELTINGE, JULIAN (A. H. Woods, mgr.): New York city Sept. 11. —indefinite. FANTASMA (Edwin Warner, mgr.): St. Joseph, Mo. 25-30. Kansas City Oct. 1-7. FLIRTING PRINCESS (Mort H. Singer, mgr.): San Francisco, Cal. 26-30. Oakland Oct. 1-8. San Jose 4. Fresno 5. Stockton 6. Sacramento 7. 8. Mar Vista 9. POLICE BERGERE REVIEW (Henry B. Harris, mgr.): Washington, D. C. 25-30. Syracuse, N. Y. Oct. 2-8. Rochester 9. 10. FOLLIES OF 1911 (Florence Ziegfeld, mgr.): Chicago, Ill. Sept. 4. —indefinite. FORTY-FIVE MINUTES FROM BROADWAY (R. J. Carpenter, mgr.): Brattleboro, Vt. 26. 27. Bellows Falls 28. Claremont, N. H. 29. W. River Junction, Vt. 30. GIRL I LOVE (Harry Askin, mgr.): Chicago, Ill. Sept. 17-Oct. 7. GIRL IN THE TRAIN (Charles Dillingham, mgr.): San Antonio, Tex. 27. 28. Austin 29. Waco 30. GIRL OF MY DREAMS (Joseph Galtis, mgr.): St. Louis, Mo. 24-30. Kansas City Oct. 1-7. ARCHIE KARLSON, KARLSON: Kansas City 25-30. GUNNING, LOUISE (Mosses, Shubert, mgrs.): Philadelphia, Pa. 25-Oct. 7. HAPPINESS NIGHT OF HIS LIFE (Frances and Lederer, mgrs.): St. Louis, Mo. 25-30. HARTMAN, FERRIS (Ferris Hartman, mgr.): San Francisco, Cal. Sept. 3. —indefinite. HERZ, RALPH (Jos. M. Galtis, mgr.): Trenport, N. J. 25-30. Plainfield Oct. 2. Bridgeport, Conn. 3. New London 4. New York 5. Middletown, Conn. 6. New Haven 7. HITCHCOOK, RAYMOND (Cohan and Harris, mgrs.): Boston, Mass. Sept. 2. —indefinite. JANIS, ELSIE (Charles Dillingham, mgr.): Louisville, Ky. 25-37. Indianapolis, Ind. 38-50. JUVENILE BOSTONIANS (B. E. Lang, mgr.): Kermesos, B. C. 27. Orville, Wash. 28. Grand Forks, B. C. 29. Republic, Wash. 30. KISS WALTZ (Mosses, Shubert, mgrs.): New York city Sept. 18. —indefinite. KOLE, C. WILLIAM (E. G. Davidson, mgr.): San Antonio, Tex. 27. 28. Austin 29. Waco 30. Ft. Worth Oct. 2. 3. Dallas 4-6. Wichita Falls 7. LAMBARDI GRAND OPERA: Oakland, Cal. 20-Sept. 30. LARKIN, JOHN (Tom Morrow, mgr.): Fairmont, W. Va. 27. Marietta, O. 28. Gallipolis 29. Ironton 30. Charleston, W. Va. Oct. 2. Mt. Sterling, Ky. 3. Winchester 4. Paris 5. Lexington 6. Georgetown 7. LEWIS, DALE (Rowland and Clifford, mgrs.): So. Chicago, Ill. 24-27. Joliet 28. Galesburg 29. Moline 30. Davenport, Ia. Oct. 1. Atchison, Kan. 2. Lawrence 3. Emporia 4. Topeka 5. Wichita 6. Rocky Ford, Colo. 7. LOUISIANA LOU (Harry Askin, mgr.): Chicago, Ill. Sept. 8. —indefinite. MACDONALD, CHRISTIE (Werba and Lederer, mgrs.): Newark, N. J. 25-30. Philadelphia, Pa. Oct. 2-14. MADAME SHERRY (Co. A: Woods, Fraze and Lederer, mgrs.): Cedar Rapids, Ia. 27. Iowa City 28. Des Moines 29. 30. Omaha, Neb. Oct. 1-4. Lincoln 5. St. Joseph, Mo. 6. Atchison, Kan. 7. MADAME SHERRY (Co. B: Woods, Fraze and Lederer, mgrs.): Tuscaloosa, Ala. 27. Meridian, Miss. 28. Selma, Ala. 29. Montgomery 30. Greenville, N. C. Oct. 2. Asheville 3. Spartanburg, S. C. 4. Charlotte, N. C. 5. Columbia, S. C. 6. Charleston 7. Jacksonville, Fla. 8. 9. MADAME SHERRY (Co. C: Woods, Fraze and Lederer, mgrs.): Rochester, Pa. 27. East Liverpool, O. 28. Wheeling, W. Va. 29. Massillon, O. Oct. 2. Alliance 3. Salem 4. Elvira 5. Adrian, Mich. 6. Ann Arbor 7. Pontiac 8. Port Huron 9. MADAME SHERRY (Co. D: Woods, Fraze and Lederer, mgrs.): Williamsport, Pa. 27. Dan-

ville 28. Ashland 29. Shamokin 30. Sunbury Oct. 2. Pittston 3. Mahanoy City 4. Pottsville 5. Phoenixville 6. Morristown, N. J. 7. MADAME SHERRY (Special: Woods, Fraze and Lederer, mgrs.): Brooklyn, N. Y. 28-Oct. 7. MANHATTAN OPERA (Robt. Kane, mgr.): Lumberton, N. C. 27. 28. Marion, S. C. 29. 30. Clio Oct. 2. McCol 3. Rowland 4. Bishopville 5. Darlington 6. 7. MERRY MARY (Chas. M. Baker, mgr.): Gangport, Ind. 27. Wabash 28. Auburn 29. Goshen 30. MILLIONAIRE KID (Kilroy-Britton, mgr.): Nashville, Tenn. 25-30. Knoxville Oct. 2-7. MISS NOBODY FROM STARLAND (Mori H. Singer, mgr.): Fresno, Cal. 27. Bakersfield 28. San Diego 29. 30. Los Angeles Oct. 1-7. Phoenix, Ariz. 9. **BUSINESS DIRECTORY**

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MERRY MARY (Chas. M. Baker, mgr.): Gangport, Ind. 27. Wabash 28. Auburn 29. Goshen 30.

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Phoenix, Ariz. 9.

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MONTGOMERY AND STONE (Charles Dilling-
ham, mgr.); Toronto, Ont., 25-27, London 28,
Hamilton 29, Erie, Pa., 20.

NAUGHTY MARIETTA (Arthur Hammerstein,
mgr.); Brooklyn, N. Y., Oct. 2-7.

NEILSON, ARTHUR STOCK: Toledo, O., Aug.
21—Indefinite.

NEVER HOMERS (Lew Fields, mgr.); Albany,
N. Y., 25-27, New York city 30—Indefinite.

NEWLYWEDS AND THEIR BABY (Western:
Leffler-Britten, props.); Concord, N. H., 27.

NEW YORK HIPPODROME (Messrs. Shubert,
mgrs.); New York city Sept. 2—Indefinite.

PINAFORE (Messrs. Shubert, mgrs.); Chicago,
Ill., 25-Oct. 7.

PINK LADY (Klaw and Erlanger, mgrs.); New
York city March 13—Indefinite.

PINK LADY (Klaw and Erlanger, mgrs.); Balti-
more, Md., 30-Oct. 7.

RED MILL (H. B. Emery, mgr.); Grand Rap-
ids, Mich., 24-27.

SCHEFF, FRITZ (Messrs. Shubert, mgrs.);
Providence, R. I., 25-27, New Haven, Conn.,
28-30.

SCHOOL DAYS (Stair and Havlin, mgrs.);
Savannah, Ga., 25-30, Birmingham, Ala., Oct.
1-7.

SIDNEY GEORGE (Frank Whitbeck, mgr.);
South Bend, Ind., 24-27, Angola 28, Peru 29,
Danville, Ill., 30, Peoria (Oct. 1, 2), Springfield
3, 4, Jacksonville 5, Decatur 6, Bloomington
7, Joliet 8.

SOUTHERN ISSUES, THE (Mittenwald Bros., mgrs.);
Nashville, Tenn., 25-27, Chattanooga 28, Memphis 29.

SPRING RAID (Werba and Luecher, mgrs.);
San Diego, Cal., 26, 27, Riverside 29, Redlands
29, San Bernardino 30.

SUNNY SOUTH (J. C. Rockwell, mgr.); Little-
ton, N. H., 27, Whitefield 28, Lancaster 29,
Groton 30, West Stowartsburg Oct. 2, Cole-
brook 3, Island Pond, Vt., 4, Coaticook, Can.,
5, Cookshire 6, Megantic 7.

SURATT, VALESKA (See Harrison, mgr.);
Baltimore, Md., 25-30.

SYLVA, MARGUERITE (A. H. Woods, mgr.);
Hartford, Conn., 29, 30, Philadelphia, Pa.,
Oct. 2-14.

THOMPSON'S OPERA (Col. W. A. Thompson,
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Corning 30, Hornell Oct. 2, Olean 3, Bradford,
Pa., 4, Corry 5, Jamestown, N. Y., 6, Fred-
onia 7.

VAN, BILLY B. (Stair and Havlin, mgrs.);
Providence, R. I., 25-30, Boston, Mass., Oct.
2-14.

WARD AND VOKES (Stair and Havlin, mgrs.);
Paterson, N. J., 25-30, Philadelphia, Pa., Oct.
2-7.

WINNING WIDOW (Dave Posner, mgr.); Nor-
folk, Va., 25-30, Richmond Oct. 2-7.

WINTER GARDEN REVIEW (Messrs. Shubert,
mgrs.); Boston, Mass., 25-Oct. 7.

WINTER GARDEN REVUE OF REVUES
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Sept. 27—Indefinite.

MINSTRELS.

DE RUE BROTHERS (Bobby and Billy De Rue,
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29, 30.

DOCKSTADERS (Lew Dockstader, mgr.); St.
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DUMONT'S (Frank Dumont, mgr.); Philadel-
phia, Pa., Sept. 16—Indefinite.

FIELD'S GREATERS (Al. H. Field, mgr.);
Augusta, Ga., 27, Atlanta 28-30, Nashville,
Tenn., Oct. 2, 3, Memphis 4, 5, Birmingham,
Ala., 6, 7.

FOX'S LONE STAR (Roy E. Fox, mgr.); Mt.
Pleasant, Tex., 25-27, Mt. Vernon 28-30,
Nanies Oct. 2-4, Commerce 5-7.

RENIX BROTHERS: Waverly, Ia., 26-29, Pella
Oct. 3-6.

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burg 29, Colorado Springs 30.

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AMERICANS (E. D. Miner, mgr.); Jersey City,
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BEHMAN SHOW (Jack Singer, mgr.); Phila-
delphia, Pa., 25-30, Brooklyn, N. Y., Oct. 2-7.

BELLES OF THE BOULEVARD (Fred McAller,
mgr.); Baltimore, Md., 25-30, Washington,
D. C., Oct. 2-7.

BEN WELCH (Jack Singer, mgr.); Boston,
Mass., 25-30, Albany, N. Y., Oct. 2-4, Schen-
ectady 5-7.

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Omaha, Neb., 24-30, Kansas City, Mo., Oct.
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BIG REVIEW (Henry P. Dixon, mgr.); Brook-
lyn, N. Y., 25-Oct. 7.

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CHERRY BLOSSOMS (Max Armstrong, mgr.);
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COSY CORNER GIRLS (Louis Watson, mgr.);
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CRACKERJACKS (Bob Manchester, mgr.);
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ton, Mass., Oct. 2-14.

DAFFYDILS (Sam Bice, mgr.); Harrisburg,
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Washington, D. C., Oct. 2-7.

DARLINGS OF PARIS (Chas. Taylor, mgr.);
Louisville, Ky., 24-30, Cincinnati, O., Oct. 1-7.

DREAMLAND (Dave Marion, mgr.); Boston,
Mass., 25-Oct. 7.

DUCKLING'S (Frank Calder, mgr.); Brooklyn,
N. Y., 18-30, New York city Oct. 2-7.

(Continued on page 84.)

THE ENGLISH PROFESSIONAL JOURNAL

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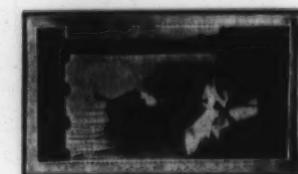
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MOTION PICTURES



"SPECTATOR'S" COMMENTS

IT may be a long day before motion picture drama will fully arrive to the point where it will be recognized as a fit medium for giving original expression to the great ideas of great minds. Progress may be making in this direction and The Spectator has faith that it is one of the sure developments of the future, but it is too much to assert that it is here now in any but a very small degree. And this is stated without any disparagement of the remarkable upward steps that have been taken. Such originality and genius as at present, with now and then a brilliant exception, manifests itself in the films, is not of the grade that can be called great. The most pretentious motion picture productions are as yet confined almost wholly to adaptations either from the stage or from printed fiction. The films are still borrowers and not recognized creators, although in many original but unpretentious picture subjects there have lurked ideas of rare value that might under more advanced conditions have shown forth as bright gems of genius worthy of preservation.

Scenario writers are at present too largely in the "hack writer" class, whether directly employed by the companies or writing independently and selling their wares to those who will buy. Literary hacks are those who write to order without any pretense to inspiration or any ambition beyond modest payment for their daily grind. There are very often able men and women doing work of this class, but opportunity has passed them by, or if they have seen the opportunity they have not had the wit to seize it, which in itself is pretty good proof that they lack the qualities of greatness. Of such are the vast majority of motion picture authors composed, and if among them there are certain promising candidates for future distinction, conditions are not yet ripe for their proper development and recognition. Public credit to the scenario writers by the manufacturers would undoubtedly hasten the elimination of the hack writing spirit among motion picture authors and would inspire and encourage those capable of original thought to develop and profit by their talents. It would ultimately also result in the gradual growth of picture authorship to a higher plane, until that absence of original thought mentioned in the opening paragraph of these remarks should be overcome.

But before hack writing gives place to writing with some claim to originality and inspiration, there must be a vast amount of educating done on both sides of the line—among the writers themselves as well as among the producers. The writer must be able to present his exceptional material to the producer in a form that can be followed without essential alteration and must have the prestige to enforce adherence to his "script." On the other hand the producer must be able to appreciate and interpret in the true spirit the material thus furnished to him. Of the two—the writer and the producer, considering them as classes—it is difficult to say which has yet the more to learn before he shall arrive at the proper goal. Generally speaking, it may be



FLORA FINCH
Playing Character Parts with Vitagraph Stock

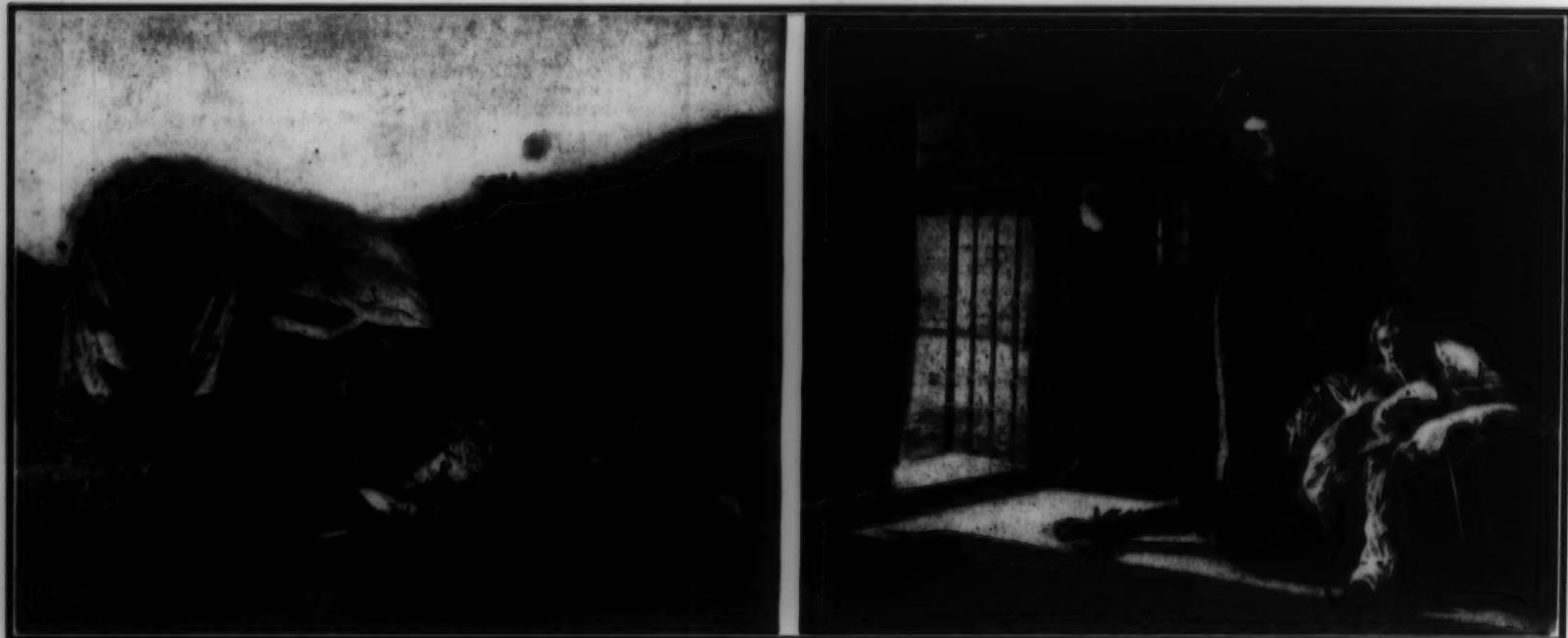
guessed that it is a standoff. Both sides are learning, no doubt, and both may arrive at about the same time, and that time will be perhaps when public credit for the scenario writers shall be accorded as a matter of course.

In the meanwhile the impatience of scenario writers for credit can be taken only as the best of signs. It shows that among the thousands of untrained writers and the lesser number of better trained but at present hopeless hack writers, the spirit of ambition is at work. Ambition to do great things and to win fame in this new profession must precede the accomplishment of the thing desired. Therefore the feeling of unrest among the authors should be observed by the manufacturers with the greatest of satisfaction. It should indicate to them some of the possibilities of the future. If writers are eager to win fame which can only be won by deserving it, how can the resulting product be other than improved? Improved product is what the producers must count on for the future welfare of the business, and one would think that they would be quick to look at the situation in the light herein indicated.

Hack writing, it may be repeated, at the present time is the curse of dramatic motion picture production. We find it apparent in film after film as they are released by the producing companies, and it is said to be even more apparent in the scenarios that are submitted by the thousands and never produced. To some manufacturers, unfortunately, hack writing is the only kind of writing they understand. Apparently they do not know that the other kind can exist, and would scarcely recognize it if it were presented to them. Their encouragement is entirely for the hack writer and for the adapter, who may be synonymous in person, although the adapter has a distinct place in literature analogous to the playwright who makes a stage play from a novel or more remotely to the translator who turns a piece of literature from one language into another. The adapter to be good must have the soul of an artist, or some approach to it. He must be able to feel and express the thoughts of the master whose work he would transfer to the films. But the hack—poor chap—is the nameless, honorless, ambitious drudge of the profession, often a faker and seldom an original thinker.

The hack writer, it has been said, writes from orders, direction or suggestion. The picture producer has a unique or sensational scene or situation presented to him. It may be a novel rescue idea, an interesting industrial scene or a striking scenic background. There must be a story to go with it, and the hack writer is told to grind it out. He does so from his familiar stock of stage and picture business, tricks and incidents, working up to his well worn climaxes and producing a picture that is as devoid of soul or character as a wooden Indian. Sometimes the hack writer butchers a great historical event with his cheap mawkish, impossible melodrama. Sometimes he takes a crude scenario from an outsider, which may nevertheless have a gem of genius in its idea, and he transforms its pure gold into sounding brass—there must be, he is told, a thrilling scene in the picture and he crams such a scene into the story regardless of the discord he is making. Hack writers who are such from instinct rather than orders, search the pages of literature and the newspapers for ideas for scenarios, like chickens scratching gravel for stray worms. Often they pounce on the same worm and the picture companies are deluged with two, three, a dozen scenarios of the same story. One hack writer of very limited intelligence owned up to writing twenty scenarios from the same story (a stolen idea by the way), and all were produced. No wonder there is a sameness in so many motion picture productions.

A favorite argument of producing companies that are opposed to giving scenario writers public credit for their work, is that so much of the submitted stuff is crude and has to be rearranged that very little of the credit is due to the original writer. Well, why not give him credit for that little? Why not publicly announce: "Scenario by So and So, rearranged by So and So?" Or: "Re-arranged from Scenario by So and So?" The argument of some of the manufacturers quoted above moves a well-



Opening Scene—After the Massacre

Closing Scene—The Death of the Outlaw

SCENES FROM "THE MISSION WAIF," A NOTABLE MELIES CALIFORNIA FILM

known scenario writer to explode as follows to *The Spectator*:

Somehow my blood gets warm at the thought that the reasons advanced for not giving the authors' names are silly and idiotic. In the name of God what else is there to a motion picture story, or any other story, or to any other expression in any other form except the IDEA? And yet, we are informed, the principal reason why the authors' names are not given is because "it is seldom that the author furnishes more than the idea for a photoplay!" What else is he supposed to furnish? Should he furnish the costumes, the stage, the actors and the sweat of the "director"? What have Mr. Richard Harding Davis and Mr. Thomas W. Hanshew "and a few others" furnished that any scenario writer has not?

Before closing for this week these few comments on scenario credit and hack writing, acknowledgement should be made of the practice for some time followed by the Selig Company of giving credit in its advance bulletins, not only to the players cast for the several parts, but also to the director and often the scenario writer if he happens to be one of the Selig producers. This is a start in the right direction, and while it is limited in its scope it must within that limit encourage a spirit of emulation among the staff. Indeed, it is quite possible that the wonderful improvement that has been apparent in Selig



GOTCH-HACKENSCHMIDT WRESTLING MATCH
Great 3-Reel Special Sporting Film

tinued violation of the court injunction by irresponsible parties has been possible through "doped" copies of the old film, it is believed. The latest violation is charged against John Noonan, proprietor of the Virginia Theatre, Washington, D. C., who alleged that he got the film from Harry K. Lucas, of Charlotte, N. C., as he does other films for exhibition. Proceedings against Lucas will be commenced, it is said, and also against any other obscure exchanges that may be handling copies of the prohibited picture.

YANKEE COMPANY DENIES RESPONSIBILITY

NEW YORK, Sept. 21, 1911.

Editor DRAMATIC MIRROR:

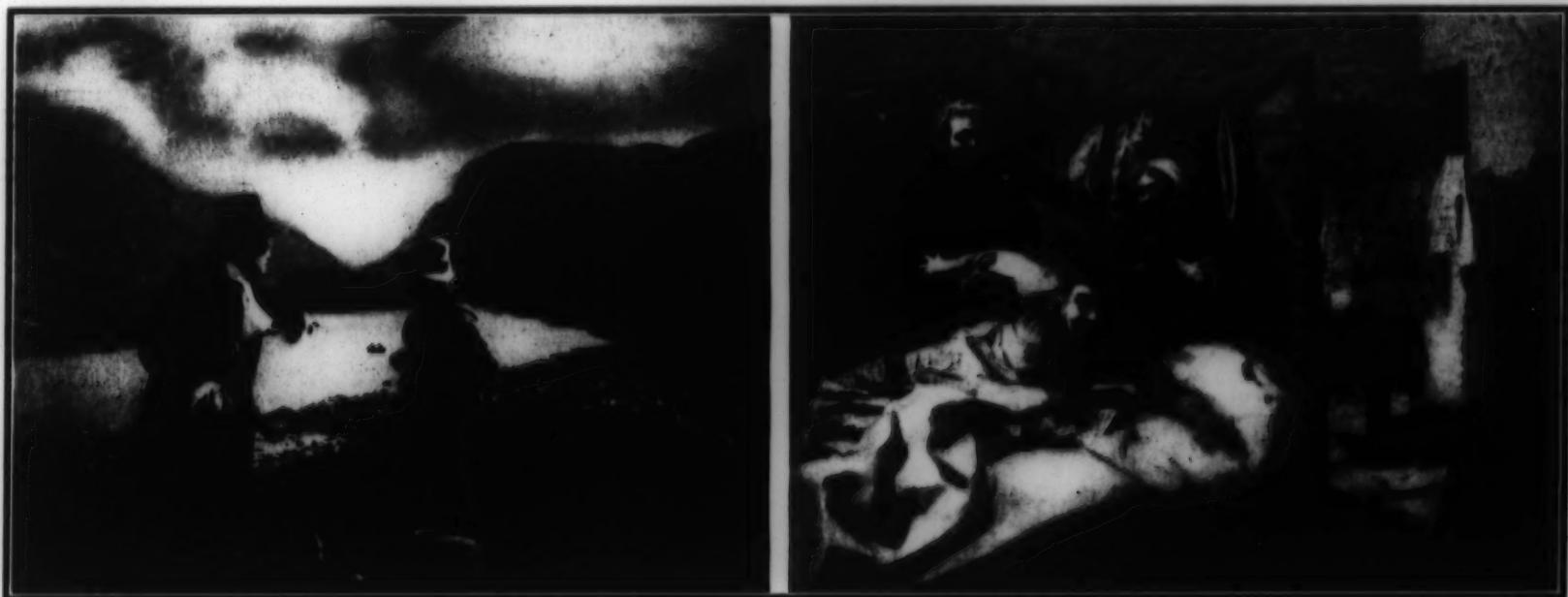
Sir.—We beg to advise you that we have nothing whatever to do with the "Beulah Binford" pictures. We simply hired our studio for two days to the Special Feature Film Company, the parties interested in those pictures; we ask you kindly, therefore, to correct your statement in last week's issue to that effect.

Thanking you in advance, we are,

Yours very truly,

YANKEE FILM CO.

[*THE MIRROR's* reference to the Yankee Company's connection with the Binford picture was qualified by the statement: "At least the picture was made at the



Gap of Dunloe—Corrigan would know who Hardress goes to visit at Muckross Head

Replica of an actual Irish cottage interior—Danny Mann's Confession

SCENES FROM THE KALEM 3-REEL PRODUCTION, "COLLEEN BAWN"

productions has been partly due to this very thing. But why not widen the policy and take in the outside scenario writer as well? What are the manufacturers afraid of? It cannot be that they dread the day when original genius shall employ the films for expression.

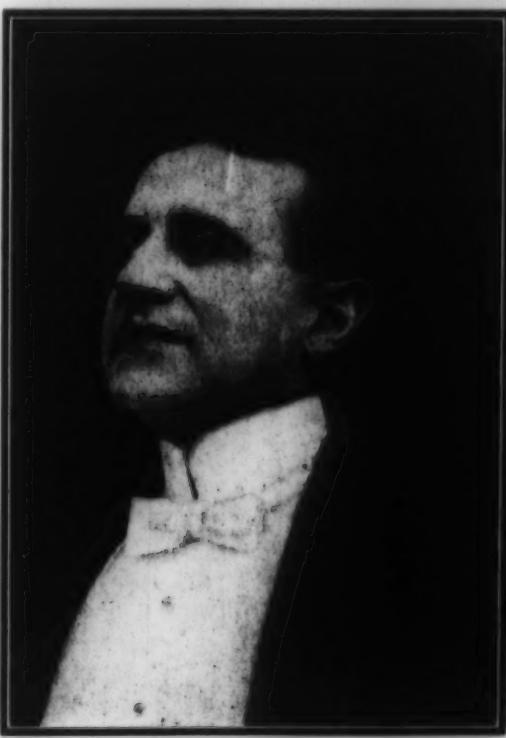
Let *The Spectator* impart a secret to the manufacturers. If any one of the better grade of producers will start the policy of giving credit to scenario writers he will at once command the very best work of the very best authors. Every scenario writer will for an absolute certainty submit his choicest work first to such a producer, who will thus have the pick of the cream of the entire scenario output. Price will not cut any particular figure. The knowledge that he will get credit for his work will cause each writer to do his utmost to win credit. He will send no hack work; that sort of stuff he will reserve for those who think he is not entitled to credit. He will strive to outdo himself and the producer venturesome enough to inaugurate the policy will reap the benefit. But it must be remembered that the producer who would adopt this idea must be one capable of doing justice to the best stories. An incapable producer would only be wasting his time offering such an inducement to a scenario writer of brains. Worse than not getting credit would be to have credit for some monstrosity for which the author was not to blame.

THE SPECTATOR.

THE MISSION WAIF (MELIES).
The Melies Company, operating in southern California, has utilized the exceptional scenic facilities of the region to produce a dramatic picture story of the old mission days, and it is expected that the film will repeat the success of the well known Alamo picture. The Mission Waif will be released this week Thursday. The picture contains many scenes of picturesque beauty and is photographically superior. The story is of exceptional interest and the production has been made with unusual care. It will be reviewed in *THE MIRROR* next week.

WISCONSIN EXHIBITORS ORGANIZE.

A number of Wisconsin exhibitors met in Milwaukee last week and organized a State league. Charles H. Phillips, a Milwaukee attorney, is president; Thomas Foster Stanley and Charles W. Christianson, Racine, vice-presidents; J. W. Clarke, Sheboygan, secretary; Henry Klein, Milwaukee, treasurer.



WILL S. RISING

With the newly organized Eclair American Company

Yankee plant," which, it appears, agrees with the Yankee Company's statement of the facts. *THE MIRROR* cheerfully gives further publicity to the Company's welcome disclaimer of any other connection with the film in question. It therefore appears that no recognized film producing company has been directly connected with the regrettable production.—*EDITOR.*

STUDIO GOSSIP.

The Kalem Irish players will soon sail for home. They have enjoyed their trip immensely, but long for "little old New York."

Flora Finch, whose portrait appears this week in *THE MIRROR*, has done much notably fine work in eccentric character parts in Vitagraph farces and comedies. Her hit in *The New Stenographer*, among others, will be long remembered.

Will Rising, pictured elsewhere, is one of the newly organized American stock of the Eclair Company. Mr. Rising is better known publicly for his stage work than in pictures, but in the latter field also he has had wide experience and the Eclair Company is to be congratulated on his acquisition.

Laurel Atkins, recently with the Fischer Musical Comedy company, has been engaged by the American Company and joins the stock in San Diego.

COLLEEN BAWN (KALEM)

The three-reel production of *Colleen Bawn* by the Kalem Company is completed and William Wright, representing the company, will visit a number of cities showing it to exhibitors in advance of the release date, which will be Oct. 18. Mr. Wright's itinerary is as follows: Buffalo, Vendome Theatre, Sept. 25, 10:30 A.M.; Cleveland, Hippodrome Theatre, Sept. 26, 10:30 A.M.; Chicago, Theatorium Theatre, Sept. 27, 9 A.M.; Kansas City, Yale Theatre, Sept. 28, 10 A.M.; St. Louis, Grand Central Theatre, Sept. 29, 10 A.M.; Pittsburgh, Arcadia Theatre, Sept. 30, 10:30 A.M.; Boston, Savoy Theatre, Oct. 3, 10:30 A.M.; Philadelphia, Palace Theatre, Oct. 4, 9:30 A.M.

The film is one of the most beautiful in point of artistic perfection ever produced. The subject is one that should command interest as a feature worthy of special presentation in lyceum courses and as a traveling attraction in addition to regular picture theatres for a long time to come. Musical selections have been outlined to go with the exhibition.

LETTERS AND QUESTIONS.

Answered by "The Spectator."

Ethel Cameron, of Jefferson City, Mo., doesn't believe it should be all honey and no vinegar. She has discovered that *MIRROR* readers in commenting on players always send in "boasts and never knocks," so she proceeds to supply the deficiency which it may be as well to print, despite her doubts to the contrary, just as a remedy for that familiar theatrical disease, enlargement of the cranium:

In the first place, I think the Biograph leads them all, but they have one man with them who nobody likes and he has been with them so long I don't see how they can think he is good. He nearly always has a mustache and has a short neck. His attempts at being funny are positively painful. He just acts like he thinks he is fine. I think he spoils the picture he is in. I used to think Mary Pickford was fine, but she made a mistake in leaving the Biograph, for she had good people and scenarios, but the Imp. doesn't help her that way. I saw her in *The Toss of a Coin*, and she wasn't near so good. It was silly, and the old man in it was awful: his face looked like a chimpanzee. I think Florence Lawrence is good as a society girl, but I don't like her in a short dress and curly part. I like Florence Turner in an older part, but not as a young girl. I also think Maurice Costello is fine and the Biograph girl who played the girl in *The White Rose of the Wild*, also the young man who played her brother, and I think the little girl of the Biograph is fine. I like their films best of all, for they put in what is necessary and not too much. Now for the usual question: Who was the young man who played Bertie in *The Jollier*. I thought he was fine. It was a Kalem film and the best one I ever saw of that company. I shall watch patiently to see if you print my knocks.

Well, the "knocks" went in along with the boasts, didn't they? Bertie of the Kalem comedies is Frederick Santley, and *The Spectator* predicted the first time he saw his acting that he would prove a prime comedy favorite.

"Bettie" is puzzled because she has seen Arthur Johnson and Henry Waithall in the films of so many different companies. Nothing strange about it. They worked a while for one company and then for periods with other companies. As films may stay in circulation for several months, spectators may sometimes see the same faces in films of different makes at the same time. Arthur Johnson was on the stage before he went into pictures, but mercy on us, Bettie. *The Spectator* can't tell you why he doesn't answer your letters, nor why the Vitagraph doesn't "give Maurice Costello a chance to do some acting besides walking in a room and looking handsome and smiling at the ladies," nor will *The Spectator* venture an opinion as to the relative "star" capa-

bilities of Mace Greenleaf, Henry Waithall, and Arthur Johnson. The two former are with Reliance and the last named with Lubin. Mary Pickford has been with Imp., but it is said has joined a new company called the Majestic.

John G. Frolde, of Sheboygan, Wis., inquires why all films are not reviewed in *THE MIRROR*, mentioning one, *Her Mother's Fiance* (*Yankee*), as an instance. He says he lost "the price of a new hat by betting on *The Spectator's* precision of reviewing every release each week." Sorry about the hat, but *THE MIRROR* never claimed to cover every release. It does cover more releases than any other paper, bar none, but some are bound to be missed because they are not exhibited where *MIRROR* reviewers can see them and this paper refuses to fake reviews or to review generally from exhibits at the company studios. The reason for this last rule is that it is more desirable to see pictures with surrounding spectators to estimate the popular appeal, and also films shown at company offices in advance are subject to correction by the makers so that the reviewer would run the danger of criticising particular prints that might be changed before the films were sent out for public exhibition. It is possibly because *THE MIRROR* has always taken such serious care with its reviews that they are credited with ranking so much higher than the reviews of any other publication.

"J. H." writing from the Bronx, finds fault with the tendency to heroic sizes in pictures scenes. He says:

I would like to know the reason why the film companies have such tall men and women play for the screen. I am a manager of a small theatre and my patrons are constantly asking why people look so tall on the screen; sometimes only half the actors' heads show. I find other managers of theatres are complaining likewise.

"J. H." further expresses a preference for children pictures, because they look more satisfactory on the screen. Tall women are particularly obnoxious to him, especially when making love, "with her head falling over his shoulder." The trouble appears to be that "J. H." has a small theatre, with none of his patrons seated far from the screen. The figures therefore look unnaturally large to them. Might he not correct this by changing his projecting lens and reducing the size of his screen? Heroic sizes were the outcome of a general public demand for more intimate views of the players. In the old days cameras were placed further from the players, showing everybody full length and taking in a much larger field of action. But the figures were so far away to the spectators that it was difficult to distinguish one from the other and any play of facial expression was lost. This was more particularly true in larger thea-

tres with a long throw. It is altogether possible that in correcting this defect the thing has been overdone in some instances and yet as a general rule if the companies were to go back to the long distance policy the howl of complaint that would go up would make the wall of "J. H." sound like a penny whistle in comparison. The objection that spectators are often able to see only parts of the figures of players is really no objection. Spectators are in the position of persons looking through a large window or frame at a scene beyond; and it is not at all inconsistent that feet and sometimes heads are out of view. Of the desirability of small women, "J. H." probably hits the popular preference. Tall women have their undoubted places in films, but those places are not love scenes with short men, except in comedy or farce.

ADDITIONS TO KINEMACOLOR.

Perhaps one of the most enjoyable additions to the Kinemacolor programme at the Herald Square Theatre last week and one that shows the power and ability of this process to reproduce colors in their actual hues of Nature is the number entitled *Floral Friends*. Here every color of Nature is presented with both startling vividness, accuracy and delicacy, and it further shows up this process as the only one capable of obtaining sable black and snowy white. Other subjects made further interesting by introductory and explanatory remarks were *Biska*, showing the Great Sahara Desert, The Coronation Derby and the Royal Horse Show, Richmond, 1911; also the Trooping of the Colors, in which England's Pride is seen in review on the Horse Guards Parade Ground. This is the first time this event has taken place since the death of Queen Victoria. At this point George V. and Queen Mary's drive to Crystal Palace is shown and the subsequent entertainment given to 100,000 small children.

CARL LAEMMLE RETURNING.

Carl Laemmle, the ever active head of the Imp. Company, will return to America about Oct. 15 and writes that he has some surprises in store for the American public. He has been at Carlsbad much of the time for his health, but such a thing as keeping him quiet is an impossibility. He has thoroughly investigated the European situation and his trip has been fruitful from a business standpoint.

DAVID COPPERFIELD (THANHouser).

The Thanhouser Company is completing a three-reel production of *David Copperfield*, to be released Oct. 17, 24 and 31. Special pains have been taken to make the picture of notable importance.

Mr. Enterprising Exhibitor:

HAVE YOU BOOKED

THE COLLEEN BAWN

IN THREE REELS

The Greatest Feature of the Year

Don't wait until the film is old and scratched, but put it on as near release date as possible and show this

Big Headliner Under the Best Conditions

THE MISTRESS OF HACIENDA DEL CERRO

The story of an honest American and a Spanish Senorita.
Released Monday, October 9.

Approximate length, 1000 feet.

FOR THE FLAG OF FRANCE

A thrilling French and Indian historical production.
Released Wednesday, October 11.

Approximate length, 1000 feet.

THE SMUGGLERS

This sensational Chinese smuggling story is based on actual facts.
Released Friday, October 13.

Approximate length, 1000 feet.

The A.B.C. Company, Cleveland, Ohio, will supply you with special four-color pictorial paper for this big Irish production.

Heanegan & Co., Cincinnati, Ohio, can furnish couriers descriptive of "The Colleen Bawn" at low prices. Write them.



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PATHE'S WEEKLY
Gets Better Every Week

Reviews of Licensed Films

The Alpine Lease (Kalem, Sept. 18).—This is an exceptionally good film. A strong, dramatic and consistent scenario is built around the backgrounds of an oil well and most admirable views. It is also well acted with Alice Joyce and Carlyle Blackwell in the leading roles. Jenson buys an abandoned Alpine lease, but is laughed at by his neighbors of the Sterling lease. However, the young foreman of the rival lease meets Jenson's daughter, is impressed, and later when Jenson really strikes oil and the owner of the Sterling lease tries to deprive him of his rights by declaring that his well is on the Sterling property, this young man investigates the claim and finds in favor of Jenson. Jenson, however, has become crazed at his rival's assertions and sets forth to destroy the well. He is followed by his daughter, who in climbing the derrick after her father and struggling with him accidentally pushes him over, setting fire to the oil below with his torch. Both are rescued by the young foreman, who has come to tell them that their claim is valid, and when the members of the Sterling lease would arrest Jenson for arson, he brings the truth to light.

The Puncher's Law (Essanay, Sept. 14).—This film is interesting because it gives the semblance in a very realistic manner of the starting out of a round-up. In the first scene the dog treadmill for the drawing of water, adds novelty and interest to the picture. The picture is well played as is the case with most Essanay subjects, but this reviewer must confess his stupidity when it comes to getting the real substance out of the play—or just what was the puncher's law. His sweetheart married a gambler she had met by chance, and repented at leisure. The man cast her off, and there was trouble about some medicine. Then she was found by the puncher and died. The puncher went to her husband. There was some more talk about some medicine, and he made the husband come back to see the dead wife.

Vitagraph Monthly (Vitagraph, Sept. 15).—This extremely interesting compendium of news happening presented in picture form is even more sensational than the previous issue. It shows Bobby Leach going over Niagara Falls. Admiral Togo, Aviator Atwood and other topical items complete the reel.

By Women's Wit (Vitagraph, Sept. 16).—A sparklingly little comedy is cleverly managed and played in this picture. It is a story of how a wife kept her husband home at night and got into trouble in consequence. She first aroused his suspicions by sitting up until five o'clock in the morning for him, hiding and assuming to walk in after him. The next day she purchased a pair of men's gloves and a cane and left them conveniently for him to see when he came in. The next evening he attempted to arouse her jealousy by leaving behind a note he wrote to himself, supposedly from a girl to dine in a certain cafe. She hired the grocery clerk for an escort—and he made a very dapper one too. She followed her husband to the cafe, was discovered and dragged home, where the complications were amusingly explained away. Harry Northrup played the husband, Helen Gardner the wife and Leo Delaney the clerk.

A Western Memory (Pathé, Sept. 16).—The story of a young girl's last and unrequited love is artistically and graphically unfolded upon this film, being a fine portrayal on the part of the young man and woman playing the leading roles. The picture also contains a fine view from a mountain height that takes a prominent place in the picture. It was there that all the associations of love took place with the young man when he appeared to regain his health in her country. It was there she watched his train pass around the bend as it bore him out of her life, and it was there, when the young man later returned with another girl, that he found her grave.

One Fling At Last (Vitagraph, Sept. 18).—There is a pleasing vein of sentiment running through this film, except that we do not realize it until toward the end. The opening scenes are disjointed and fail to command interest or hold it evenly. Finally the dramatic element is not developed, although it would appear that there was plenty of opportunity for it. We see the Southern boy (Mr. Benham) go away to war and we learn by a subtitle that he is a prisoner. Then we see a Northern officer (Earl Williams) in distress on a rock, where he has crawled after escaping from a Southern prison. The Southern soldier's sister (Rose Tapley) finds him, carries him to a cave and nurses him. She also falls in love with him, but this interesting development is not revealed to us by good picture evidence. General Sherman now marches that way and the girl carries word to him of the wounded fugitive, who is thus able to rejoin his comrades. Once again in the North he gets Lincoln (Ralph Ince) to free the Southern brother. After the war he returns to the girl's home and wins her hand at the old cave. The girl's father (Charles Herman) who has been obdurate, is induced to consent and—three cheers for Old Glory.

Dan, The Dandy (Biograph, Sept. 18).—Here is a receipt for making over a mollycoddle in the form of an amusing comedy of clever construction. The mollycoddle is well played, as the actor does not yield to the temptation of over expression, except in a few instances. However, it is a wonder that such a person lived

through a college course, unless perchance he was surrounded by a body-guard. On his return from college his father was somewhat overwhelmed at his son's lack of manliness, and he hired a tramp, who in reality was a millionaire seeking adventure, to knock some sense into him. Rough treatment in the park failed to bring the desired result. Accordingly the father had the tramp assume the gentleman, a role not difficult for him to play. Thus he aroused the young man's jealousy at a reception, by separating him from his lady. Unable to meet the emergency in manly strength, he obtained some muscle up at the gymnasium, and then proceeded to administer the science of blows upon the millionaire, who had been recognized by his friends, and had captured the mollycoddle's girl. No great harm is done by this display of muscular energy, but all seem quite satisfied; the son at his prowess; the father at the awakening of his son.

The Senorita's Conquest (Lubin, Sept. 18).—One finds this a decidedly impressive melodrama of unusual strength. The scenario is remarkably well written for this kind of work, and shows much power in its grasp of the situations. Likewise, the acting is especially vivid and fraught with understanding, much credit being due the girl and the leader of the band of smugglers. When the smugglers learn there is a reward out for their capture, Dolores declares by the use of her charms, she can seek the sheriff and bring him back single handed. She goes forth and succeeds in captivating him, but she had reckoned without her own heart, and will not let him return with her. Her conduct, however, has been witnessed by a member of the band and on her return, she is compelled to write a note bringing him to the smuggler. She rescues him in unique and interesting manner, and in a tense and dramatic scene is about to be killed by the leader of the smugglers when the sheriff and his posse arrive and rescue her.

Fire Brigade in Moscow (Pathé, Sept. 18).—The procedure of the fire department in this cold country, where snow abounds, is interestingly set forth. Some of the apparatus appears on sledges, others on wheels.

The Fright (Pathé, Sept. 18).—This story stands out for its clever manipulation in plot action and the pointed expression of the players, who through their well defined movement present the story in an exceptionally clear and vivid manner. The story deals with the adventures of an actress with a burglar. After the theatre she returns to her apartment, dismisses her maid and lies down to read. She is startled by a burglar beneath her bed who had preceded her return. Fearing to step on the floor lest he seize her by the ankle, she lets a bed cover fall carelessly to the floor, steps down in front of it and marches, with pretended unconcern, out of the room, drinking her wine, to inform the police. The rest of the film is an exciting and well conceived pursuit of the officers after the thief, who climbs over the roof and different balconies surrounding the apartment. At last he successfully eludes the officers by clinging to the roof drain. She finds him there and aids him by assisting him to ascend by the curtain from the window. In gratitude he gives back her jewels.

Lost in the Arctic (Selig, Sept. 18).—This is truly a remarkable picture in depicting life in the far North, presenting the custom of the hunt before the long Winter, during which time the Eskimo lives on his store. The story also is well drawn, novel and consistent, making altogether an exceptionally entertaining film. According to the custom, whoever is weak or too aged before the hunt is put to death. A young maid is the victim in this case and she is cast adrift in a canoe. She is found by an Arctic explorer who has lost his way. He protects her until he is found by a searching expedition, when he takes her back to civilization as his daughter. There are many interesting features. A polar bear is seen to be shot and the first process of skinning. The entire production shows careful and understanding thought.

Noted Men (Selig, Sept. 18).—These pictures, taken in the District of Columbia, present the personalities of Speaker Clark, of the House of Representatives, and Joseph

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G. Cannon, the ex-Speaker. Vice-President James B. Sherman is then seen starting on

BIOGRAPH FILMS



RELEASED SEPTEMBER 25, 1911
**THE REVENUE MAN
AND THE GIRL**

In the Kentucky Mountains

The moonshiner's daughter meets one of the revenue men and is attracted by his appearance as he is with hers. She, while rough in nature, has a tender heart, as is shown by her attention to her pet dove. The revenue man makes a daring arrest of a couple of the moonshiners, which arrest the other moonshiners resent, and swear vengeance. The girl's father leads the vindictive mountaineers and is killed by one of the revenue men, who in turn meets his death. This sets the girl's fierce mountain spirit ablaze, and after her father's burial she joins the pursuit. Two days later, the survivor of the two officers, worn out with fatigue, sits on a bank by the stream, when the girl approaches. She is about to snare good her threat, when her pet dove falls at his feet. He picks it up tenderly and sends it on its way, impressing the girl so that she later helps him to escape by hiding him in her room and afterwards leaving the mountains for a new life in the city beautiful.

Approximate Length, 997 feet.

RELEASED SEPTEMBER 28, 1911

HER AWAKENING

The Punishment of Pride

A pretty but dutiful daughter has one fault, vanity. She is ashamed of her poor old mother, who is decrepit and lame. Working in the office of a laundry, she meets on social terms one of the customers, who, becoming quite attracted by her, is later considered her sweetheart. Ashamed of her home and mother, she has never let him visit her, preferring to meet him outside at a trysting place. One day when walking with her sweetheart, she meets her mother, but denies her. Her awakening comes a few minutes later when she sees her poor old mother knocked down by an automobile. Her mother dies from the effects of the accident, and the poor girl's grief knows no bounds as she fondles the old cane so long carried by her dear mother. Her future does not remain hopeless, for the young man vows he still loves her; but what a bitter punishment she had suffered for vanity.

Approximate Length, 997 feet.



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An automobile ride with Senator Joseph W. Bailey.

The Ranger's Stratagem (Kalem, Sept. 18).—The trick of staying under water and breathing through a reed is the novel feature of this film, logically and effectively introduced in the story, as means by which a frontiersman escapes from the hostile Indians. He has previously sent on warning to the stockade of the Indian outbreak, the messenger being a white girl stolen years before by the Indians. He remains behind to impersonate an Indian at the council fire and thus learns their plans. His escape is accomplished as described. The settlers, being warned, defend themselves successfully, and in the final scene the white girl refuses to return to the tribe, staying to be the bride of the ranger.

How Millie Became an Actress (Vitagraph, Sept. 19).—There is freshness and humorous interest in the handling of this farcical idea, although in itself it is not entirely new. The self-sufficient manager told Millie he wouldn't hire her because she couldn't act. She proceeded to show him that she could act by disguising herself as a gum-chewing, blundering housemaid, and making his life miserable at the Summer boarding house where he had gone for a rest. One point in the development of the story was not clearly worked out—the scene where Millie confessed her scheme to the landlady. If it had been made more apparent that the landlady was about to discharge her for her seeming blunders the confession would have gained in logic. Hazel Neason was Millie, E. B. Phillips the manager, and Kate Price the landlady. All were good.

Pathé's Weekly (Pathé, Sept. 19).—The popularity and strong interest of these news event pictures are attested by the applause with which they are received. There is no question but that they are the novelty hit of the season. This number is especially

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strong, including the launching of a South American battleship at Fort River, a view of King George during one of the coronation events, a champion hammer thrower in action, several scenes in Charleston, S. C., after the recent flood and storm, and a number of other items, winding up with a series of scenes displaying the newest advanced Paris styles of ladies' gowns and hats in colored film. This last proves immensely fascinating to the ladies.

The Sailor's Love Letter (Edison, Sept. 19).—The warm pulse of humanity running through this film makes it a very absorbing and appealing one. The relationship between the two girls in their rival love for the same man is a very convincing and natural conception, and much warm praise should be bestowed not only on author and producer but upon each player. The cast includes Herbert Prior as the lover and Mable Trunnelle and Laura Sawyer as the girls. Both express fine delineation. The actress who plays the mother also gives a remarkable and especially vivid portrayal of her character. The picture has fine backgrounds of the sea. When Jack sets out for his voyage he is unable to leave the ship to bid his sweetheart good-bye. He sends a note to her addressed simply "Sweetheart," and it is given incidentally for delivery to a girl friend who is also in love with the sailor. This girl cannot resist the temptation of seeing what the letter contains. The other girl discovers her in the act of reading it, and to protect herself the guilty girl claims the letter for her own. This evidence that her lover is untrue causes the real sweetheart to have brain fever, and the friend is not able to bring herself to a confession until in the last well played scene she confesses to the sailor on his return and the invalid recovers.

Jimmie on Guard (Gaumont, Sept. 19).—Jimmie, not quite as fascinating as usual but still quite pleasing, is left in charge of the farm while his parents go to market. Pigs and barnyard fowl move conspicuously throughout the picture. Jimmie becomes interested in a little gypsy girl that knocks at the gate. He shows her the place and permits her to depart with a souvenir, an infant pig. The gypsy's parents return for lost, but Jimmie vanishes them at the point of a gun. The parents returning meet the girl with their pig and claim their own, and forthwith the gypsies make a hurried leave of the country—almost too hurried in a photographic effect at comedy.

An Ancient Day (Bellapac, Sept. 20).—This is a dream story that presents excellent possibilities for farce, although it is developed as drama. The tragic suspense that comes at the end miscarries, however. The acting is graceful and finished. An aged professor presents another old professor with a mummy of an Egyptian monarch. In return the recipient forces his daughter to agree to marry the giver. Then the father dreams that he is the Egyptian ruler forcing his daughter on an aged suitor which causes her to commit suicide. On awakening the father is overcome with fear that his dream may be reality. He and his wife and her real lover search for the girl and find her laid out on a bed of roses, as we are told, feigning death. Why feigning? If she had really attempted suicide and had been prevented in time the psychological effect of the dream would have been justified and a real dramatic situation would have been developed.

An Unknown Language (Edison, Sept. 20).—Considerable amusement is furnished by this farce, due to incidental comedy points and the generally excellent work of the players. The story is a little weak in its foundation, as it is difficult to conceive, even for farce purposes, two old but apparently vigorous professors quarreling so strenuously over the source of the supposed ancient writing, which was merely a proposal of marriage in English obviously written backwards. One professor's son, being in love with the other professor's daughter, wrote the odd note as a joke. The quarrel caused the fathers to forbid the love affair and so the lovers eloped, followed by the professors, who continued their quarrel in their pursuing boat and were upset in the water. The lovers refused to rescue them until consent to their marriage was given. After that the note was explained. Edward Boulden was the youth, Elsie McLeod the girl, and William West and Harry Linson the professors.

Looking to Win (Kalem, Sept. 20).—Made on both sides of the Atlantic, with scenes in both New York and Ireland, this picture possesses unusual interest. A young man bets that he can go around the world without money and without disclosing his identity. He ships as deckhand on an ocean liner and meets an heiress with whom he falls in love. Her father wants to force her on a titled foreigner, but the deckhand is always in the way to save her. Finally they elope and the lover forfeits his bet, but wins the girl. It would seem that the plausibility of the love affair would have been increased if it had been shown that they knew each other before. Different incidents, of course, would have resulted, but they would have been no less interesting. The picture was well acted by the Kalem Irish company.

For \$2000 (Melles, Sept. 20).—There is sympathetic interest in this film story, but no dramatic quality to speak of. The story is intensely good—good, but is not drama. It is almost childish in its simplicity. It is acted, however, very naturally, except that the blind girl proves she is blind by facing front constantly. Not for an instant do we lose sight of her face. A hard-hearted doctor will restore her sight for \$200—not a cent less. Her father loses his job and gets a new one among the oil wells. A child falls down a cliff and the blind girl's

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(OCT. 10) TOLD IN COLORADO (OCT. 10)

A western comedy-drama played in the rocky mountains. About 1000 ft. Code word "ASSIASIS."

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(OCT. 12) OUTGENERATED (OCT. 12)

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★ MELIES ★ WESTERN PICTURES

OCTOBER 5th

THE STOLEN GREY

THE prided mare of Donald, a young Englishman in the West, is stolen and later purchased by Dolan, who presents it to his daughter, Doris. When, later, some cowboys find the grey in Dolan's possession, circumstantial evidence points to him as the thief. He is pursued and overtaken. Meanwhile Donald, who has met Doris, learns the truth and together they ride madly to save her father from a horse thief's fate. It is a case of Speed versus Death, won by Youth and a good steed.

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father rescues it, injuring himself—all of which is not very deftly managed. Result: a collection of \$75 to add to \$125 already paid to the doctor and sight is restored to the blind girl.

A Convenient Burglar (Biograph, Sept. 20).—There is more spontaneous fun in this farce than in any humorous picture seen by this reviewer in some time. It starts in like an old-timer—wife starting on a trip and returning unexpectedly to catch hubby entertaining obnoxious men friends—but from that point on everything is novel, and it is all played splendidly. The men visitors try to escape when Mrs. Wife comes home, and one of them hides under the maid's bed. She gives the alarm of burglars and hubby bravely prepares to capture the miscreant. Crawling under the bed and pretending to struggle with his frightened friend, he discusses the situation with him. We see the discussion from the other side of the bed. The result is that the friend masks his face and hubby drags him out a captive. Later he lets him escape, and under pretense of chasing him joins him on a roof-garden. Mrs. Wife, at home, becomes so worried that she appeals to the police and they take her to hubby, gayly dancing with a soubrette. She leads him home by the ear.

When Wifey Holds the Purse (Biograph, Sept. 21).—A ludicrous idea worked out with snap and wit makes this film develop into a very laughable farce, although it starts in rather forced and just a little bit silly. Wifey keeps all the wages, and hubby, having been stuck for the drinks, plots to get some cash by stealing his wife's watch, advertising a reward for it and then returning it for the reward through the agency of a tramp. Hubby is afraid to trust the tramp, so he ties a rope to him and holds the other end while the tramp enters the house to get the money from the wife. The difficulties of the poor tramp, thus hampered, are made to appear very funny. In the end the wife discovers the rope, follows it to her scheming husband and the tramp walks off with the reward. It should be noted that the wife in appearance looked more like she might be his mother.

Beyond the Law (Vitagraph, Sept. 20).—This film is hardly as satisfactory as the general run of Vitagraph films. Their graphic manner of dealing with plain subjects and vitalizing them is present, but this picture seems to be one that needs situation of a sharp and well defined character. The long drawn out tale really starts where it leaves off, for one can hardly accept the conclusion, though it proves its point in a rather weak and wavering way. A woman marries the other's man, and her rival brooding over the fact shoots him. The law is tardy in its justice, so the wife takes the matter into her own hands and shoots her husband's murderer, just before the arrival of the sheriff. He bows his head in shame. It is well played, though somewhat lacking in forcefulness in places where such expression is the only logical and natural outcome.

Crossing the Alps in a Motor (Gambart, Sept. 19).—Part of this film is beautifully colored and shows these mountain heights, rugged roadways, and valleys in a clear and entertaining manner.

All On Account of the Porter (Essanay, Sept. 21).—Here is a bright little comedy of amusing situation, well told and acted. Its conclusion, however, is not sharply defined enough to leave the desired impression or to hold up the spirit of the picture. An old friend who has not seen his old chum for a number of years desires the other's son to meet his daughter. The son on his way requests the porter to let him out at his station. The porter confuses his coat and personality with that of a salesman in the next berth. The salesman gets off at his station with his coat, and finding the letter explaining the introduction, enjoys the girl's company for the day, while the other fellow waits at the salesman's station for the only train out. On his arrival the salesman seems to have made good progress in the girl's affections, but this part of the scenario is not carefully worked out by actors. One is left in doubt whether the salesman really made good with the girl. The other fellow is seen to retire with the father while the girl looks after him, the salesman now with his own coat in the background.

Everybody's Troubles (Essanay, Sept. 21).—This is a laughable farce of the French order, done with American spirit. A couple dining on the first floor of an apartment, are annoyed by the saw-dust from the gimlet of the carpenter above. They go up to see about it. While they are trying to settle the matter, they are annoyed by the over neat lady above, who sends soot down the chimney with her bellows. In this process of settling this matter, the lady puts her head out of the window to call a policeman. She receives a bucket of water on the head from the woman above. They go up to see about it. A strong man sends his weight down through the floor upon them and they all go up to see about it, with the policeman trailing on behind. Their conclusions are again in an unformed state, due to the gentleman above, who in a state of shameful forgetfulness is trying to take a bath in an over full tub with his clothes on. They are interrupted by another disturbance on the roof. A workman quarreling with his mate, descends through the skylight into the now vacant tub. Strange to relate, no aeroplane appeared in the distance and they were unable to carry their conclusion any higher.

The Human Torpedo (Lubin, Sept. 21).—An original and laughable idea is the basis of this amusing farce, that is plausibly and deftly worked out. It is thought, however, when the human torpedo

was under guard he might have passed through a few more laughable and pointed situations. A miner on his way to camp takes a gallon can of maple syrup with him. He stops at the saloon for a drink and leaves it there. He sends back word by a friend, that the can contains nitroglycerin, presumably to keep them out of it. The bartender puts it in the wine cellar with great care. A tramp applies for the position of porter and is sent to the cellar to fill a bottle. He drinks the maple syrup and when discovered, the country doctor is sent for, who declares him a human torpedo, who will go off if disturbed or jarred. He is taken under the city's charge and placed in the care of two officers. The fear of his sudden explosion permits him to have things pretty much his own way, until he runs up against a pugilist, who jars him considerably. In the general tumult he flees for a freight car and is soon out of their reach.

McKee Rankin's "49" (Selig, Sept. 19).—At the beginning of this picture McKee Rankin is seen dictating his scenario. The play had interest, but its adaptation to pictures is hardly as successful. Perhaps in the first place the plot is burdened with too much material, which while clever and interesting if understood, clogs the action of a really fine plot. It seems to be found necessary to tell the story not by action, but by long, frequent and unnecessary titles, that could well be avoided, had the picture been properly edited. While well acted and put on, the production fails to enthuse because of the absence of care in the finer details and technicalities. Denison loses his fortune and in his despair causes a scar upon his young son's forehead. He leaves his family. Twenty years afterwards he is an old gold digger, with a ward called "Carrots" who has been found an orphan. His son under his mother's name is commissioned to find an heiress. Of course it is Carrots, as anybody who sees the picture can tell, but there are other complications expressed clearly in the titles, but in a mixed confused method in the action. A villain named Bradshaw changes the description of the heiress to suit his taste, finds one of his own description and marries her. Stanley marries Carrots, who is found to be the heiress when a former old negro servant arrives and awakens youthful memories, by singing an old song. Stanley would have been better if played by an older man.

Forgotten (Vitagraph, Sept. 22).—It is probable that this story would have been turned down by nine scenario editors out of ten, as "too thin" and yet it possesses to an unusual degree the finest quality of human interest. Moreover it is presented with a deftness of touch, that makes it an excellent example of true art in motion picture drama. The theme is the bereaved husband, who mourns the death of his wife so deeply that he refuses to see or have anything to do with the infant that was the helpless cause of the death. He goes to Europe and leaves the baby girl with his sister. The child is raised with her little cousins, on whom their mother lavishes all her love, neglecting her little niece. The child feels her lonesome fate deeply and at last writes her father a pathetic little letter. He is touched and returns to claim her on the very night of a children's party, when she is "forgotten" in the presentation of gifts. The scenes are arranged with rare skill and the acting very near perfect. William Humphrey played the father with his usual fine taste and distinction. Julia Swayne as his sister was convincing. Edna May was the forgotten little girl to the very life. It was noted that the baby was some years younger than her cousins, when first taken by the aunt, but when she grew up, appeared to be older than they.

Live, Love and Believe (Essanay, Sept. 22).—The moral of this story is excellent and the satisfactory work of the players gives some distinction to a trite and undramatic story. The hero is a hard drinker, who is reformed by a girl slum worker. He joins the army, keeps sober, studies hard and wins a commission. He meets the girl again at a reception given by her father, who is a general in the army, and renews his love, being accepted. The second man in the story is of the conventional heavy type, who insists on trying to kiss the girl in the presence of a score of onlookers and gets punched by the hero. The girl's feat of reforming the hero was not convincing. She went into a low saloon, singled him out, gave him a short argument and led him out with the aid of a friendly policeman.

The Electric Boots (Pathé, Sept. 22).—As a trick picture this is remarkable, unique and out of the ordinary. A shoe dealer sells the popular electric shoes that cause them to move with surprising activity. An entire house from its foundation is built with remarkable rapidity and a family moved in.

Surfing, National Sport of Hawaiian Islands (Pathé, Sept. 22).—This picture shows a very exhilarating sport and one that might be introduced into this country with pleasure and profit. The natives are seen swimming out on a long oval board and riding in on a incoming wave, some in sitting posture, others standing, if their skill is sufficient to keep them on the board.

Old Delhi and Its Ruins (Pathé, Sept. 22).—An interesting Pathé travel picture done after the usual excellence and understanding this company manifests along this line of endeavor.

Over the Chafing Dish (Vitagraph, Sept. 23).—This film makes a distinct novelty and affords much amusement from its suggestiveness and implication. Only the hands and feet of the players are made to express a portion of the film. The note from the lady to the man is seen to be

LUBIN FILMS

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A nice little scheme the young lovers devised to escape the watchful but nearsighted eye of Auntie. Beautifully portrayed and bubbling with humor. Young and old will vote it a winner. Length about 1,000 feet.

HIS STUBBORN WAY

RELEASED MONDAY, OCTOBER 2

The chief character in this love-comedy was a real grouch. He was "master in his own house," and to prove it he opposed everybody, no matter what they said or did. But his daughter and her lover managed to get around him in a most laughable way. See it! Length about 1,000 feet.

THE IDLE BOAST

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A powerfully dramatic story which showed a man that there are better things in the world than mere money. Length about 1,000 feet.

HIS EXONERATION

RELEASED THURSDAY, OCTOBER 5

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And GETTING EVEN
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COMING—DESPERATE DESMOND—COMING

DAVID HORSLEY, - - - - -

Wednesday, Oct. 4

These Jersey Cowpunchers

Amusing Western Satire.

Saturday, October 7

MUTT & JEFF Sound a Quiet Day in the Country

and THE MEDDLING PARSON

Bayonne, N. J.

written and his reply, the flowers, her impatience and his arrival. Then comes the scene over the chafing dish, which is an exceptionally well drawn comedy scene. Then comes the marriage, a baby and a proud and happy father.

The Tired Absent-Minded Man (Vitagraph, Sept.).—He is John Bunny in

this case. He forgets to propose and does so over the telephone at last. When the day of the wedding comes, he forgets to go until summoned by the bride at the telephone. It is an amusing farce, but might be better evolved with more plot action. It is little else than the bare presentation of an idea.

The Culture of Bulbous Flowers

Mountain, Sept. 23).—The procedure of culture connected with the bulbs that flower in the early Spring is herein shown in its different stages. The colors are of exceptional naturalness and beauty.

A Heart Breaker by Trade (Jau-
mont, Sept. 23).—An amusing idea is given somewhat stiff treatment in this comedy. The movements of the four girls are not well manipulated in play or their own dramatic action. The four daughters will marry only an aviator. Their lovers hire a comedian to impersonate a heart killer and incidentally an aviator. Keeping the spectator in the dark that he was a comedian prevents one from enjoying the humor of the situation. He wins the hearts of each girl, and is met outside by another, who assumes a jealous rage. This opens the eyes of the other four, who are further humiliated when the comedian returns their rings he had exchanged with them.

A Cup of Cold Water (Seig, Sept. 21).—This story is finely played among thoroughly appropriate backgrounds. It is a good story of its kind and shows how charity to the wrongdoer on the priest's part ultimately brought the truth to light. He feeds the hungry bandit, who has stolen the child, but his housekeeper tells the man's whereabouts that results in his capture. The bandit's wife dies and the priest takes the child and brings her up. Years afterwards the mother of the child comes to visit her old friend, the priest, and recognizes her child by a locket. The lover adds nothing to the story, that is not clearly defined in its outline and apt to go off on a tangent.

Gypsy Maids (Pathé, Sept. 23).—Beautiful backgrounds and graceful acting mark this film, but the story is of small account and appears to end before it has fairly begun. A young man falls in love with a pretty gypsy girl playing a mandolin in a park, and takes her for a ride on the lake. Her father is furious and throws her from a bridge into the water. The lover jumps in after her and brings her ashore, while a policeman walks off with her father. That ends the film. In a dancing scene in the park the effect was spoiled by the girl dancing to the camera instead of to the spectators in the picture.

Alligator Farm (Pathé, Sept. 23).—This picture of a unique industry is novel and amusing as well as interesting. The reptiles in all sizes and ages from a year to 225 years old are shown in numerous circumstances.

The Big Dam (Edison, Sept. 23).—A series of industrial scenes of a novel and important nature—the building of a great dam—are worked into this dramatic story in a way that should commend itself to film makers generally. The industrial feature is not dragged in by the seat of the overalls, but is made a vital part of the plot—the building of the dam is the thing the story hinges on. The successful contractor must finish the job in a year or forfeit \$25,000. The rival bidder for the contract, who was also a rejected suitor for the first contractor's wife, disguised himself (one wonders if the disguise could

have been effective enough for real life) and hires out as foreman, with the object of making the contractor lose his forfeit. He tampers with the great automatic elevator and sends the contractor off on a wild goose chase for 100 new laborers by means of a false telegram when only two days are left in which to complete the work. Then he induces the men to idle their time away in the one weak incident of the story. A four-handed card game is made the magic inducement that keep an army of men from work. The pretext was painfully frivolous and inadequate. A fomented strike of the men would have fitted into the story so much more logically and dramatically that it is a wonder it did not occur to the author. However, the young wife, with a revolver, unmasks the plotter and prevails on the men to go back to work to such good purpose that the dam is completed and the day is saved. Herbert Prior and Mabel Trunnell as the contractor and wife and James Gordon as the rival were admirable.

The Life Saver (Club, Sept. 20).—The fine scenic backgrounds of the coast of Maine harmonize with this well drawn, entirely human story, and with the altogether satisfactory acting of Florence Lawrence, Arthur Johnson and in fact the entire company, contribute to make the picture one of the best of recent weeks. Jack of the life savers is in love with his captain's daughter, but he flirts a bit with a visiting girl and this causes the captain's daughter to retaliate by flirting with the son of the superintendent. Jack is hard hit by this and when the superintendent's son falls over a cliff and gets his foot wedged in a crevice of rock, with his body hanging into the rough sea, Jack refuses to rescue him until his sweetheart shames him. Then he does the job all right, but spurns a money reward. The girl, too, gives the presumptuous rescued man a piece of her mind and makes it up with Jack. The scene of the rescue was nicely managed as were all other scenes. The picture is one that should not be missed.

The Battle of Trafalgar (Edison, Sept. 22).—There is wonderful stage management displayed in this remarkable historical picture, that rises almost to the spectacular, yet through it all the deep underlying character of Lord Nelson as played by Sydney Booth is felt and vividly portrayed. The scenes on deck and in the hold of the ship are not only remarkable settings, but the manipulation of such a large cast of players in full action that results in such realistic and absorbing scenes is a remarkable achievement in itself. Lord Nelson is seen at the banquet outlining the plan of attack and at the same time foretelling his death. His humanity is shown by the calling back of a mail ship when a young officer is too late with his letter to his sweetheart. Then comes the representation of the battle, occurring Oct. 21, 1805, which is a wonderful and accurately played scene. His death scene is made a very impressive and moving one. The view of the enemy's ships in the distance was not so happy in its illusion and might have been somewhat hardened his nature.

The fellow then arouses suspicions from a note he writes, suggesting the presence of the other girl. He takes the artist's sweetheart, and the stenographer steps forth. She later confesses when on an outing at the seashore the artist saves the life of her young sister.

Tweedledum's Riding Boots (Ambrosio, Sept. 20).—The misconduct of Tweedledum's riding shoes while he is out riding with his sweetheart, is the substance of this picture. Their tightness and stiffness cause him many adventures and his sweetheart at length leaves him. After he has demolished a room and exhausted all the resources known to his type of man, his boots quietly jump off, but he receives a note from his sweetheart, declaring that a man who can not accompany her through life.

Tiny Tim as a Detective (Ambrosio, Sept. 20).—Tiny Tim catches the robbers first by ascertaining their whereabouts.

Then by getting into a suit case and being left conveniently and temptingly before the robbers. They steal the suit case and take it to their abode, when Tiny Tim steps forth and with the aid of his colleague captures them on the spot. The entertainment is from the precocious actions of the youngster.

Across the Divide (Nestor, Sept. 20).—Good, logical and well developed action is manifested in this melodrama that is cleverly executed. The scenes where the drunken husband discovers the falsehood of his friend, and the subsequent pursuit, with the fight on the edge of the precipice, are notable. The falling of the dead man over the cliff has rarely been better managed. The husband loses his position at the quarry when he delays too long at the saloon. On the way home he stops again and is at last thrown out of the saloon and taken home by a friend, who makes advances to his wife. He drives him from the house and they meet on the cliff, where the husband sends the false friend over the cliff to his death; the body, however, in this scene, looks like the husband himself. The intensity of this struggle was vitalized by the fact that the crazed husband believed his wife had died. It might have been well at this point to show the spectator that such was not the case, for she still stayed in her swoon. Her husband flees out West and becomes a bandit, where by accident he meets his daughter, who interrupts him and his men from holding up the stage. His wife had moved out West, which is the only mechanical though possible action in the story. He protects his daughter, is injured and taken to the home, where he meets his wife. For some reason this husband did not seem to be the same man as in the first scenes. This last scene is played more romantically than naturally, as the man's life would presumably have somewhat hardened his nature.

The Stolen Play (Reliance, Sept. 20).—This makes a very good story and is cleverly put on with exceptional care in stage settings and a clear and natural presentation by the actors involved. Its chief difficulty seems to be its lack of dramatic form. The scenes are not carefully blended in action and the cause and effect in plot construction is not considered. It tells the story too much by titles. A country boy enthused by a performance of traveling players decides to write a play. After its completion he goes to the city to sell it. At the theatrical boarding house he meets an actress, who helps him by introducing him to a manager, who consents to read his play. It is rejected and the young man is about to commit suicide, when the actress prevents him. He has spent his last money for theatre tickets—an act that should have been explained in the action before, and the two go to the theatre. Here he recognizes his own play. The manager at length does the just thing. Except for the first part, the situations are not led up to by consistent logical action, but a fact is suddenly announced by title and inserted in the plot.

The Claim Jumper (American, Sept. 21).—The story of a fight for a claim that is nearly stolen by claim jumpers and gained by a lively race to the recorder's office, is interestingly set forth on this film, with some degree of freshness. It is not always careful of the finer details, however. One wonders for instance how the girl first knew of her lover's difficulties and so come to the rescue. Then the procedure of discovery of the oil well is questionable. The mere smelling of earth is not calculated to foretell the presence of an oil well, the vein of which must always be traced to its source.

The father discovers the oil by the aforesaid method and because he cannot take out a claim, as he has another, he hands the opportunity over to his son. The son tells his sweetheart of his good fortune and the number of his claim. As he is staking it off, he is overpowered by two men, who decide to jump the claim. The young man's sweetheart gets there before the other man, wins the claim and thus gains the respect of her lover's father, who had previously objected to her. The last scene is not well played by the father.

By Registered Mail (Imp., Sept. 21).—A very human little story is expressively and naturally played upon this film amid thoroughly suggestive and convincing backgrounds. Whether or not it is possible to send a little girl by registered mail is more than questionable, but nevertheless it makes a unique story. The workingman and his wife are loath to part with their little girl, but at length send her to the wealthy relative, where she may receive more advantages. The little lonesome girl, however, takes matters into her own hands by addressing herself with her father's address and standing in front of a mail box. She goes through all the conditions of a letter and at length arrives at the home of her delighted parents.

The Rose and the Dagger (Rel. Sept. 21).—Here is a film of distinct and unusual artistic merit, both in the line of work for which it stands and the manner in which it is presented in film, which makes a unique and interesting departure. The effect of the lightning and storm is notable, as are other light effects. A feature of the film is that the work is done primarily by only two actors, who express the story in very clear and vivid pantomime, as the film is virtually a story expressed in the poetic symbolism of the dancer.

Appearing upon the stage with characteristic music, it would attract from the novel and superior quality of the work. It tells the story of a girl who, left in the ruins of an old castle during a thunder storm while her lover seeks aid, protects herself from the bandit who has made these ruins his home. She bides time by flirting and dancing and at length gains possession of his dagger and kills him just before the arrival of her lover. The polished dancing and pantomime is the work of Evelyn Carlton, who will shortly appear in the London production of *The Pink Lady*. The film was conceived and directed by Edwin Porter.

The Missionary's Gratitude (Bison, Sept. 22).—Exceptional mountain scenery around a lake distinguishes this production. It is an interesting, simple Indian tale and well put on for such work. An Indian from a hostile tribe is captured, but escapes in a canoe, by evading his pursuers in a very convincing manner. A missionary in crossing the lake is overturned in his canoe and at the risk of his capture, he goes out and saves the missionary. Then comes a pursuit by the hostile Indians, which they give up when only a short distance from the missionary and Indian.

The Honeymoons (Thanhouser, Sept. 22).—A decidedly clever and humorous conception is this novel little comedy, that is well put together and produced. It manages in the course of events to exhibit the wreck of an engine and its raising. Its manipulation of trains and the effect of a moving train are noteworthy features. Its evolutions are laughable and plausible—though the tie walking of the bride is perhaps hardly conceivable. After the wedding they separate to elude the guests in an interesting and novel manner. The groom arrives at the station just in time to beckon the bride to enter the train. He slips and falls and the train goes off without him. With no tickets, the bride is obliged to get off and proceeds to walk back. In the meantime the excited groom in pursuit is further annoyed by a wreck in front of his train. Started again, he at length sees his bride sitting in an exhausted state by the side of the track. Unmindful of consequences, he rings the bell that stops the train and is at her side. They journey back on a hand car.

The Mask of Death (Ambrosio, Sept. 23).—Taken from Edgar Allan Poe's short story, this makes from its treatment, settings and acting an artistic and impressive picture, proving that death will overtake man wherever he may be, provided his time has come. A mother with her two children on the edge of the city, meets the revelers from the castle returning from their fete and begs them to take her with them away from the city of death, where the plague rages and safe within the castle walls. The lord does so, but a few days later death knocks at the castle gates and strikes them all at the masque ball, where he enters as one of them. The mother and her children, however, go untouched, and she returns to give thanks at the shrine at the outskirts of the city where the lord of the castle first found her.

The Hornet (Ambrosio, Sept. 23).—He goes to dine with a friend, where a hornet persists in alighting on them. They demolish the room with more or less malicious intent and at length he finds himself in the police station, where in his cell he goes to sleep; the hornet enters his mouth and is no more.

Nellie's Soldier (Solax, Sept. 22).—One would not call this a smooth, clear production of fine dramatic form; there are too many jumps and the result of an action appears without the necessary steps. However, it affords good entertainment. A typewritten newspaper mars the tone of the film and two telegrams appear on blanks, just as the operator is sending them. It would have added to the clearness of the story had they been received at the other end. It would have also been better, had the young officer's hiding place been revealed to the spectator before. The story deals with his efforts to capture timber thieves headed by the sheriff. The sheriff attempts to arrest him with a false warrant, but the girl telegraph operator, who appears first in one place and then in another with surprising celerity, at length saves him by notifying the army post and the gang is captured.

Obliging a Friend (Nestor, Sept. 23).—There is a certain uniqueness in the way this somewhat mechanical farce is presented that brings the laughter, though the business of the players is perhaps at times too strenuous and a little too conventional. The cook has a boxing match in the kitchen with her athletic lover. She discharges herself. The wife threatens her husband that she will go home to mother if a new cook is not obtained. Accordingly the husband makes one of his friends at the last moment assume the place, when he sees his costume for a costume ball. Various complications arise. The former cook returns. The wife sees her husband flirting with a strange woman, and the cook sees her lover making apparent advances to another lady. Then the lady flees leaving her skirts behind her.

Mutt and Jeff and the Dog Catcher (Nestor, Sept. 23).—Towards the end of this film it becomes decidedly funny from

Reviews of Independent Films

When the Leaves Fall (Eclair, Sept. 20).—The efforts of a little boy to thwart fate are entertainingly set forth on this film. The physician announced to his father that his mother would die when the leaves fall. He read the note to his grandmother and went to the garden to tie the leaves back upon the trees, but the mother gained strength in the South, where the leaves never fall.

The Gun Man (American, Sept. 18).—Good scenery and good acting grace this interesting and smoothly told story. A gun man is called in to catch an evasive cattle rustler. He meets and falls in love with the sister of the man upon whom suspicion rests. The real thief warns her that her brother is a rustler and her lover is after him. She orders the gun man away at his next visit, but when the man, weary of the gun man's supposed delay, comes up to arrest her brother, the gun man is able to point out the real culprit, making a unique climactic conclusion that was cleverly developed.

The Charleston Hurricane Flood (Imp., Sept. 18).—Scenes during the storm and hurricane of this disaster are exhibited in a highly interesting manner. The destruction of the flood shows what remarkable devastation can be wrought by wind and water, but one might wish for more explicit titles as to just what was destroyed. Jack Scheetz, the wireless operator, whose alertness saved the wreck of a steamer, has been given place in the last part of the picture.

The Bicycle Bug's Dream (Imp., Sept. 18).—This is a trick picture of more or less interest. A prisoner in jail goes to sleep and dreams that he escapes on a bicycle by changing places with the chaplain, who had come to visit him. After various antics he returns to find he has been asleep.

The Robber Catching Machine (Eclair, Sept. 18).—One finds this a rather clever and amusing burlesque of ingenious conception. Two tramps happening into the kitchen of a house where a reception is being held are mistaken because of their peculiar actions for two comedians who had been invited. They are taken to the drawing room, where in a trick of magic they borrow the assembled company's jewels, disappear behind a screen and fall to reappear again to return them. On the arrival of the real comedians, who explain that they

had just passed the tramps, the host brings out a magnetized horseshoe, that stops the thieves in their flight and backs them through the street and over all obstacles until they arrive in the reception room.

The Sheriff's Brother (Bison, Sept. 19).—This makes an exceptionally good story, though the sheriff's honor in such instances has been working overtime of late in pictures. The scenario is well constructed, aside from the fact that the characters are not clearly introduced. A scene at first showing them together would have been acceptable and saved confusing one with the father. The sheriff and his brother are in love with the same girl. His brother marries her. After marriage he accidentally shoots her and flees to the mountains to avoid trouble. His brother, the sheriff, goes after him and brings him back for trial, where he is acquitted. The actors might have made these situations more deeply significant, though the story carries itself, which is no excuse, however.

Lost in a Hotel (Powers, Sept. 19).—An amusing and plausible occurrence is entertainingly set forth on this film. Two actresses make a midnight visit to each other after the play, and the fun of the film is derived from the efforts to get back to their own room. She makes several startling and amusing mistakes and at length stumbled back into her friend's room, where she writes a letter home declaring her intention to leave the stage at very short notice.

An Old Time Nightmare (Powers, Sept. 19).—An amusing conceit in the life of a boy is herein suggestively set forth. A boy robe a bird's nest and dreams that the birds put him in a cage cell, give him trial and sentence him to be beheaded. Then he wakes up and swears off.

The Lie (Thanhouser, Sept. 19).—This interesting story shows admirable construction and is played among actual and well-chosen backgrounds and suggestive settings. It is agreeably acted, though the actor impersonating the artist did not seem to fit his role. To get rid of his rival, the artist, the young business man determines to imperil the good name of this man. Knowing that his stenographer is in need of money, he offers to reimburse her if she will help him play a little joke. As he had planned she goes to the artist's apartment, while he is away and enters with a key that her employer had had made from a print of wax.

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DATES AHEAD

(Continued from page 25.)

FOLLIES OF THE DAY (Barney Gerard, mgr.): Detroit, Mich., 25-30, Chicago, Ill., Oct. 1-7.
GAY WIDOWS (Louis J. Oberwirth, mgr.): New York city 18-30, Brooklyn, N. Y., Oct. 2-14.
GINGER GIRLS (Hurtig and Seaman, mgr.): Newark, N. J., 25-30, Hoboken Oct. 2-7.
GIrlS FROM HAPPYLAND (Hurtig and Seaman, mgr.): Brooklyn, N. Y., 25-30, New York city Oct. 2-7.
GIrlS FROM MISSOURI (Louis Talbot, mgr.): Boston, Mass., 25-30, Montreal, P. Q., Oct. 2-7.
HIGH FLYERS: Marion, Ind., 25-30, Logansport 25, Kokomo 25, South Bend Oct. 2-4.
HIGH SCHOOL (Arthur German, mgr.): Montreal, P. Q., 25-30, Toronto, Ont., Oct. 2-7.
HONEYMOON GIRLS (Al. Hill, mgr.): Brooklyn, N. Y., 25-30, Newark, N. J., Oct. 2-7.
IDEALS (Sam Robinson, mgr.): St. Louis, Mo., 24-30, Indianapolis, Ind., Oct. 1-7.
IMPERIALS (Sim Williams, mgr.): Indianapolis, Ind., 24-30, Louisville, Ky., Oct. 1-7.
JARDIN DE PARIS (Burt Kendrick, mgr.): Omaha, Neb., 24-30, Kansas City, Mo., Oct. 1-7.
JERSEY LILIES (Wm. Jennings, mgr.): Milwaukee, Wis., 24-30, Minneapolis, Minn., Oct. 1-7.
KENTUCKY BELLES (Mike Fenton, mgr.): Washington, D. C., 25-30, Baltimore, Md., Oct. 2-7.
KNICKERBOCKERS (Louis Robie, mgr.): Toledo, Ohio, 24-30, Chicago, Ill., Oct. 1-7.
LADY BUCCANEERS (Harry M. Strouse, mgr.): Chicago, Ill., 24-Oct. 7.
LOVE MAKERS (Dave Gurin, mgr.): Cleveland, Ohio, 24-30, Toledo Oct. 1-7.
MAJESTICS (David Gordon, mgr.): New York city 25-Oct. 7.
MERRY BUBLESQUERS (Jos. Leavitt, mgr.): Philadelphia, Pa., 25-30, Wilkes-Barre Oct. 2-7.
MERRY MAIDENS (Edward Shafer, mgr.): Chicago, Ill., 25-30, Cleveland, Ohio, Oct. 1-7.
MERRY WHIRL (J. Herbert Madsen, mgr.): Detroit, Mich., 25-30, Toronto, Ont., Oct. 2-7.
MIDNIGHT MAIDENS (Wm. S. Clark, mgr.): Kansas City, Mo., 24-30, St. Louis Oct. 1-7.
MISS NEW YORK JR. (Wm. Fennessy, mgr.): Scranton, Pa., 25-30, New York city Oct. 2-14.
MOULIN ROUGE (Joe Pine, mgr.): Baltimore, Md., 25-30, Philadelphia, Pa., Oct. 2-7.
PACEMAKERS (T. M. Herk, mgr.): Pittsburgh, Pa., 25-30, Johnstown Oct. 2, Altoona 5, Harrisburg 4, Reading 5, Allentown 6, Chester 7.
PAINTING THE TOWN (Holliday and Curley, mgr.): St. Louis, Mo., 24-30, Louisville, Ky., Oct. 1-7.
PASSING PARADE (M. Messing, mgr.): Albany, N. Y., 25-27, Schenectady 28-30, Brooklyn Oct. 2-7.
PAT WHITE'S GAYETY (Walter Greaves, mgr.): Milwaukee, Wis., 24-30, Minneapolis, Minn., Oct. 1-7.
QUEEN OF BOHEMIA (Henry P. Jacobs, mgr.): New York city 25-30, Philadelphia, Pa., Oct. 2-7.
QUEENS OF THE FOLIES BERGERE (Counihan and Shannon, mgrs.): Cincinnati, Ohio, 24-30, Chicago, Ill., Oct. 1-14.
QUEENS OF THE JARDIN DE PARIS (Joe Howard, mgr.): Providence, R. I., 25-30, Boston, Mass., Oct. 2-7.
ROBINSON'S CRUSOE GIRLS (Ed. Davidoff, mgr.): Pittsburgh, Pa., 25-30, Cleveland, Ohio, Oct. 1-7.
ROSE SYDELL'S (W. S. Campbell, mgr.): Louisville, Ky., 24-30, Cincinnati, Ohio, Oct. 1-7.
RUNAWAY GIRLS (Peter S. Clark, mgr.): St. Paul, Minn., 24-30, Omaha, Neb., Oct. 1-7.
SAM DEVERE'S (Louis Stark, mgr.): Wilkes-Barre, Pa., 25-30, Scranton Oct. 2-7.
SOCIAL MAIDS (Hurtig and Seaman, mgrs.): Springfield, Mass., 25-27, Worcester 28-30, Providence, R. I., Oct. 2-7.
STAR AND GARTER (Frank Weisburg, mgr.): Washington, D. C., 25-30, Pittsburgh, Pa., Oct. 2-7.
STAR SHOW GIRLS (John T. Baker, mgr.): Rochester, N. Y., 25-30, Buffalo Oct. 2-7.
TAXI GIRLS (Hurtig and Seaman, mgrs.): New York city 18-30, Springfield, Mass., Oct. 2-4, Worcester 5-7.
TIGER LILIES (D. R. Williamson, mgr.): New York city 25-Oct. 7.
TROCADERO (Chas. H. Waldron, mgr.): Chicago, Ill., 24-29, Milwaukee, Wis., Oct. 1-7.
VANITY FAIR (Bowman Bros., mgrs.): Toronto, Ont., 25-30, Buffalo, N. Y., Oct. 2-7.
WATSON'S BURLESQUERS (W. B. Watson, mgr.): Chicago, Ill., 24-30, Milwaukee, Wis., Oct. 1-7.
WHEELS OF MIRTH (Whallen and Martell, mgrs.): Wheeling, W. Va., 24-30, Pittsburgh, Pa., Oct. 2-7.
WORLD OF PLEASURE (Gen. H. Fitchett, mgr.): Philadelphia, Pa., 25-30, Baltimore, Md., Oct. 2-7.
YANKEE DOODLE GIRLS (Sol. Meyer, mgr.): Buffalo, N. Y., 25-30, Detroit, Mich., Oct. 2-7.
ZELLAH'S OWN (W. C. Cameron, mgr.): Minneapolis, Minn., 24-30, St. Paul Oct. 1-7.

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KILTIERS: Exposition Park, Rochester, N. Y., 25-30.

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BARNES, AL: McMinnville, Ore., 27, Dallas 28, Independence 29, Corvallis 30, Lebanon Oct. 3, Silverton 4, Brownsville 5, Eugene 6, Cottage Grove 7.
BARNUM AND BAILEY'S: Vinita, Okla., 27, Little Rock, Ark., 28.
BUFFALO BILL AND PAWNEE BILL: Kirksville, Mo., 27, Macon 28, Hannibal 29, Louisville 30, St. Louis Oct. 1-7.
GENTRY BROTHERS: Eildorad Springs, Mo., 28, Parsons, Kan., 30.
GOLLMAR BROTHERS: Bowling Green, Mo., 27, Roathouse, Ill., 28, Lincoln 29, Gibson City 30, Hopewell Oct. 29, Tuscola 3, Kimball 4, Mt. Vernon 5, Benton 6, Anna 7, Geneseo, Tenn., 8.
HONEST BILLIE: Cheepee, Kan., 27, Carona 28, Mineral 29, West Mineral 30.
LUCKY BILLIE: Bell, Mo., 27, Freeburg 28, Arvada 29, Vienna 30.
101 RANCH WILD WEST (Miller and Arlington, mgrs.): Ardmore, Okla., 27, Ft. Worth, Tex., 28, Dallas 29, Waco 30.

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port 28, Greenville 29, Johnson City 30.

SELLS-PLOTTO: Denison, Tex., 27, Dallas 28.

YOUNG BUFFALO WILD WEST: Glasgow, Ky.,

27, Franklin 28.

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PETERBORO Oct. 2-4, Galt 5-7.

THURSTON, HOWARD (Dudley Meadow,

mgr.): Boston, Mass., 25-30, Newark, N. J.

DE PACHMAN, VLADIMIR: Toronto, Ont. Oct. 2-7.

GILPINS, HYPNOTISTS (J. H. Gilpin, mgr.):

Winthrop, Ia., 25-27, Fayette 28-30.

LITCHFIELD'S LUMINITIES (Neil Litch-

field, mgr.): St. Marys, Ont., 27, Essex 28.

Martin, Tibury 29, Chatham 30.

Thamesville 8, 9, Wallaceburg 5, Blenheim 6,

London 7.

PARKER SHOW: Spokane, Wash., 27, 28.

RAYMOND, THE GREAT (Maurice F.

Raymond, mgr.): Valetta, Malta, Europe, 25-

30, Alexandria, Egypt, Africa, Oct. 4-7, Cairo

8-11, Port Said 12-14, Mecca, Arabia, Asia,

16-18, Bombay, India, 28—Indefinite.

THURSTON, HOWARD (Dudley Meadow,

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